



SINE PENNIS VOLARE
HAUD FACILE EST.





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DÆDALUS.

⁶⁸ Thou first and simplest of the Arts which rose
To cheer the world, and lighten human woes !
Friend of the mourner ! guardian of the tomb !
May I, chaste Sculpture ! without blame, presume,
Rude in thy laws, thy glory to relate,
And trace, through chequer'd years, thy changeful fate."

HAYLEY.



RESTORATION OF THE PARTHENON AT ATHENS.

SHEWING THE CHRYSSELEPHANTINE STATUE OF MINERVA, BY PHIDIAS.

Photographed from a drawing by E. F.

DÆDALUS ;
OR,
THE CAUSES AND PRINCIPLES OF THE EXCELLENCE
OF
GREEK SCULPTURE.

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LONDON :
LONGMAN, GREEN, LONGMAN, & ROBERTS,
PATERNOSTER ROW,
1860.

LONDON :
PRINTED BY COX AND WYMAN, GREAT QUEEN STREET,
LINCOLN'S-INN FIELDS.

TO THE
PRUSSIAN AND BAVARIAN
PEOPLE,
WHO HAVE DONE SO MUCH TO PROMOTE THE STUDY,
TO FURTHER THE APPRECIATION,
AND RESTORE THE CHARACTER,
OF
ANCIENT ART,
THIS ESSAY IS INSCRIBED,
WITH SENTIMENTS OF ADMIRATION AND RESPECT,
BY THE AUTHOR.

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P R E F A C E .

THE following Essay grew out of a request from a foreign publisher to write an Introduction to a proposed English translation of the "Kunst-Mythologie" of Dr. Emil Braun, the late distinguished Secretary of the Archæological Institute of Rome. The remarks then written are chiefly confined to the fifth section. The project of translation being given up at the death of the publisher, the Essay has outgrown its original limits, and is presented to the public in its present form.

In apologizing for the great number of quotations, the author desires it to be remembered that the only way in which he could exhibit the genius of ancient art, was by giving the opinions of the

ancients upon the subject. These opinions he has endeavoured to classify and methodize, so that conclusions may the more easily be deduced from them. At the same time he has avoided as much as possible putting those opinions into the form of quotations, lest he should interrupt the regular continuity of the discourse. Those only which would not work in have been thrown into foot-notes. Many of these passages have been collected by former writers, sometimes as mere anecdote, sometimes without drawing any deduction from them, sometimes indeed they have been mentioned with derision. The author believes that every tradition is pregnant with a meaning.

The treatment of such a subject naturally enjoins upon the author the duty and necessity of perusing the writings of those who have gone before him: and having done this, it becomes him to acknowledge the assistance he has received. Among those whose works he has read with the greatest pleasure, and from which he has received the greatest profit, are Quatremère de Quincy, Wincklemann, and Reynolds. The names of others may be found useful, as given at the end of the volume. Among modern writers of our own country, he

would mention the name of the President of the Royal Academy, from whose "Contributions to the Literature of Art" he has ventured to quote more than one long paragraph, and that of the present Professor of Sculpture, whose admirable lectures are so replete with plain good sense.

Some of the subjects discussed are subjects of long and earnest controversy: the author has taken up these with the object of vindicating the ancients, and finding out the truth. He trusts that it will be felt that he has neither been guilty of exaggerating the praises of ancient art, nor of detracting from the just merits of modern art; and that in expressing the opinions of a layman, though an artist, it will be considered that he has done so with as much moderation and diffidence as his subject would permit. Should it, however, be thought otherwise, it must be remembered that in the treatment of such a subject—"Difficile est satiram non scribere."

And now a few words for Dædalus,—

"Dædalus ingenio fabræ celeberrimus artis."

OVID. *Met.* viii. 159.

for having invoked him, it would ill become me

not to propitiate his manes by incense and sacrifice. Nor let it be thought presumptuous in arrogating to my humble offering a name so great. It is not by choice, but by necessity that it is so named; for, in consequence of his great celebrity, all statues were named after him, δαίδαλα; and therefore a work on sculpture can bear no other name.

The name of Dædalus carries us back to the very infancy of art, to the time of Theseus and Hercules, before the Trojan war, when history is concealed by a veil of myths and legends. The very existence then of Dædalus has been denied by some, though I am bound to believe that he was an Athenian by birth, the son of Metione, and grandson of Erechtheus, king of Athens. His name is celebrated both in ancient and in modern times, not more for his art than for the variety of his wanderings and calamities. Two deeds are laid to his charge, either of which is sufficient to overwhelm his memory with infamy; and yet there is no name in the history of art which has received such honour. Had he been guilty of the murder of his nephew, and fled to good King Minos, we might be sure that it would have been said of him,—

“ Though he escaped the sea, yet vengeance suffered him not to live.”

“ Raro antecedentem scelestum
Deseruit pede Pœna claudo,”

HOR. iii. *Od.* 2, 31.

Had he been guilty of the more detestable crime, said to have been committed against his kind protector and benefactor, the maker of the Gnessian cow would have been equally infamous with the maker of the Syracusan bull. Dædalus and Perillus would have been alike hated and despised. In this instance, at least, we may with Diodorus affirm that “ the ancient writers commemorate many things which never were, being bred up in idle tales from a daily acquaintance with fabulous writings :” and we are the more justified in this belief, that Plato and Plutarch attribute the fable to the hatred which the Greeks entertained of King Minos. Presuming then that these crimes were never perpetrated, we may suppose that the fable conceals some allegory. What the pretended murder of his nephew and pupil may signify, it is difficult to divine. Perhaps, that the skill and discoveries of Dædalus were greater than one man alone could attain to ; perhaps it merely meant to indicate the jealousy

and emulation of art. However this may be, we follow him to Crete, where we find him engaged in many great works, amongst others the forming of a cow. What is the fable connected with this animal, but another mode of saying that, like Myron, his skill in forming animals was so great, that they deceived those of the same species?¹ Here he built the labyrinth, and the fable next reports that his guilt being discovered by the king, he confined Dædalus and his son Icarus in the labyrinth which he had just completed. From this they escaped by means of wings, which Dædalus constructed of wood and feathers, and fastened to the body with wax. The wings being adjusted to the body of his son, Dædalus on his knees conjured him not to fly too high; but the impetuous spirit of youth led him to disregard the cautions of experience, and the wax melting by the sun's heat, the unhappy Icarus, who had taken an opposite direction to that of his father, fell into the sea by the island Doliche, near to Samos, which island as well as the sea itself was thereafter called by his name. Dædalus, more diffident and more ex-

¹ The same is said of a brazen cow placed at the fountain Peirene at Corinth.—*Athen. Deip.* xiii. p. 605.

perienced, flew low, neither exposing himself to the sun's rays, nor allowing his wings to dip in the briny waves, and at length reached Sicily in safety. The fable was understood by most of the ancients to mean that Dædalus had escaped by means of sails, of which he was the supposed inventor; Lucian, perhaps in sport, explains it by reference to astronomy; but it is probable that this portion also of the fable has reference to his art. The winged flight of Dædalus may have been invented to denote the soaring nature of genius, the superiority of intellect over mere physical force. Dædalus's genius was controlled by sound judgment, and though he departed boldly from the trammels of hieratic prescription, he gave not free license to his fancy, but subjected his imagination to the rules of art. Icarus, on the other hand, with the rashness and ignorance of youth, thought he would go beyond his father, and establishing himself at the island which bore his name, fell into extravagance of style, and most miserably failed. Under the figure, therefore, of Icarus, who is made to represent the student in art, the ancients wished to inculcate those important lessons which are necessary to be borne in mind for the attainment

of success. Dædalus gives wings to his son, to signify that no one can arrive at the highest excellence of his profession, who is devoid of genius :—

“ Sine pennis volare haud facile est.—*Plautus*.

Being endowed with genius, Dædalus then advises his son neither to fly into fanciful conceits, nor to sink into a low and contemptible manner. Seeing his son inattentive to his counsels, and about to follow his own course, he holds him by the arm to restrain him, he conjures him to follow his directions, falling at his feet he beseeches him. Beware, he says, of extremes : avoid extravagances :—

“ Inter utrumque vola.”—*Ovid*.

“ Fuge magna.”—*Hor*.

Dædalus married a woman of Gortyna, by whom he had Iapyx, who subsequently led a colony into Italy. Notwithstanding this, Minos appears to have been jealous of him, and thought that his queen visited the artist's studio too frequently, on the pretence of seeing his famous cow. Certain it is that, on his arrival in Sicily, Dædalus soon ingratiated himself with the daughters of King Cocalus, who

are said indeed to have procured the death of Minos, who had entered Sicily with an army, after placing the Athenians under yearly tribute. In remembrance of his fortunate escape, Dædalus built a temple to Apollo at Capua. From Sicily he was invited to Sardinia by Iolaus, who employed him in many wonderful works, which Diodorus Siculus says were remaining in his time. These various exiles and wanderings have been explained as signifying the gradual advancement and extension of Greek art.

As regards his art, Dædalus is said to have been instructed by Minerva, and to have contrived images, which by means of quicksilver were able to move about, and which had to be tied to prevent their running away.¹ What is this but that before

¹ Extraordinary and amusing as is this account of Dædalus's statues, ingenious and minute as were the works of Calliarchus, who carved a chariot and horses of ivory which he hid under a fly's wing, a modern artist has surpassed them, if we may credit the accounts related to us! Rigelius, in order to show to touch and eye the circulation of the blood, made a statue so exactly resembling man in all its internal economy, that one saw everything which passed in its interior by the principles of physics and hydrostatics; one remarked the natural movement of the lungs, the beatings of the pulse, and generally all those functions which are natural to the human body. He also made a brazen horse, in which he placed a spring, which impressed on a machine a suffi-

his time sculpture was, like the Egyptian figures, fixed and motionless, whereas he, by varying the attitude, and rectifying the oblique position of the eye, at once gave life and motion to his works? The sculpture of this early period is rude and inelegant, and thus Hippias, in Plato, laughs at it, but Pausanias, in acknowledging its rudeness, confesses in it a divine influence, while Plato says that the works of Dædalus were truly works of great value. It was thus that his name became celebrated in the highest degree in Greece, Crete, Sicily, and Italy, while in Egypt he was worshipped as a god. Here he designed a temple to Vulcan, which was esteemed so beautiful, that they placed in it a wooden statue of Dædalus, which the artist himself had executed; and by reason of his great skill and discoveries paid to him divine honours. At Plataea also, a yearly festival was held in his honour, for the like motive. Nor was he great in sculpture only, but in Crete, Agrigentum, Selinuntum, Capua, Cumæ, Mount Eryx, Sardinia, and Egypt, he left monuments

ciently strong and continuous movement to enable him to ride on it twenty-four miles on a level road!—*Journal des Savants* for 1677, 1680, and 1683.

behind him in architecture and engineering. Pliny attributes to him the invention of the sail, the saw, the axe, the plummet, the gimlet, and glue ; while other writers give to him the potter's wheel and the turner's lathe ; traditions which, however mythical, at least prove him to have been a man endowed with a most wonderful genius. The name of this *skilful* artist was borne by sculptors down to the time of Socrates, who playfully lays claim to it. Dædalus is said to have died of the bite of a water-snake at Dædala in Caria.

INTRODUCTION.

It is due, both to myself and to the subject, both to myself and to my readers, to offer a few remarks on the frontispiece to this essay. A vaulted ceiling to a Greek temple is so repugnant to ones ideas of Greek taste or Greek knowledge, that few critics will be independent enough to pause in their opinion, when they find that the great majority of persons, learned and unlearned, unhesitatingly condemn it as an absurd anachronism. These few people I invite to follow me. If it can be shown that the traditions of art as to the non-employment of the arch are only of modern date,—if necessity can be shown for its introduction, and history confirm its usage, then, and then only, can I expect my readers to agree with me.

Of evidence from actual remains we have none. We have not, in any of our museums, a single specimen of a Greek ceiling. Those which are pointed out to us are the ceilings of porticos, not of rooms.

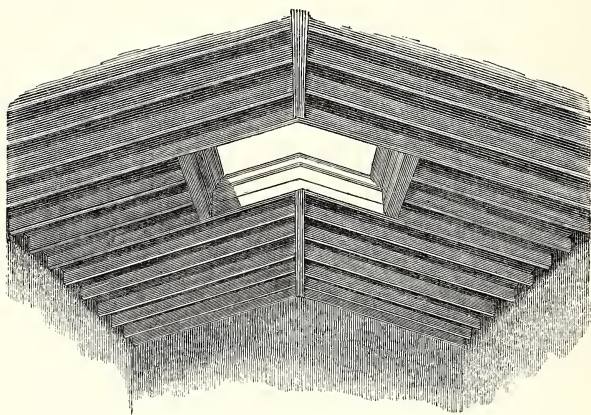
These porticos do not exceed ten feet in width. Nothing could be easier, or more natural, than to cover these porticos with stone. Argument would be unnecessary to prove it, for experience shows it in the remains of every ancient temple. It is from these ceilings of the outer porticos, the stone or marble lacunaria, overlaid with gorgeous colouring and gilding, that architects have too rashly presumed that the interior also of the temple was covered in a like manner. But this opinion is unsupported by any proof, or any confirmation.¹ Nevertheless, the opinion has been received and adopted, and modern buildings, as for instance our National Museum, which are erected after the Greek manner, have their ceilings, it may be, of cast-iron girders, or lath and plaster, painted to imitate, what it would be impossible to execute—a marble roof. Such, then, is the tradition of the so-much-talked-of trabeated ceilings of the ancients. So little do we know of the interior of the Greek temples, that we cannot even decide upon their arrangement. Some have supposed that the hypæthron consisted of a range of skylights on either side, ignorant of the sacred signification of an hypæthron. Some have supposed that there was only one order of columns within the temple; others that there were two, and that

¹ Unless the temple were very small, or the cella of diminished width, as in the temple of Apollo at Bassæ, the roof of which Pausanias expressly mentions was of stone.—Paus. xli. 5.

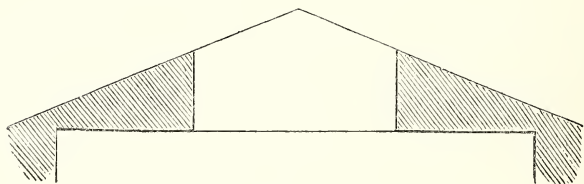
the second reached the ceiling. Some have supposed that there was indeed an upper gallery, but that this gallery was void and unadorned, a receptacle for dust and cobwebs; others that there was not even a gallery, but that the two orders of columns went round the cella like a screen or scaffolding. With this ignorance as to the internal plan, can it be wondered at that we were unable to discover the nature of the ceiling? It has been asked, How is it, if such vaults existed, that no mention of them has been made by ancient writers? With the like reason we might ask, How is it, if such galleries existed, that they are not described? We have assumed the fact without attending to the contrary. But of this anon: we pass on to the second point.

Perhaps there is no temple, with the exception of the temple of Jupiter Olympius, at Agrigentum, of which so many attempts have been made to restore the interior, as the temple of Minerva, at Athens. Of these projects two deserve attention. The one, entitled to consideration from the celebrity of its author, carries up the columns to the line of rafters, and makes the line of ceiling to correspond with that of the line of roof; the other gives a less altitude to the columns, but covers the cella with a horizontal ceiling. In the former case the architect could only succeed in his object of reaching the line of rafters by employing imaginary Corinthian

columns, and elongating them at pleasure, while his line of ceiling, from being angular, could never have looked well. The hypæthron of such a ceiling, exhibiting a double notch, must have appeared most awkward; and, indeed, the form is more like that of an Etruscan tomb than that of a Greek temple.



In the other design the hypæthral opening likewise constitutes an objection; but in this case it resembles a well, the depth and narrowness of which



precludes the admission of a sufficient body of light, while from its peculiar form the upper part of the

interior must have been in continual gloom. But a more fatal objection arises from the fact that an interior so constructed would not have been sufficiently lofty to contain the celebrated Minerva of Phidias.

The statue of the goddess, as we shall presently see, is represented as being twenty-six cubits in height, while her spear touched the ceiling. She stood upon a pedestal on which was sculptured the birth of Pandora, attended by all the gods of Olympus. The plan of the pedestal may still be traced on the pavement, by which we find it to have been twenty-one feet six inches long by eight feet six inches wide, with a railing round it extending nearly three feet more on every side. This must have required a height of about ten feet to be in proportion, which added to the thirty-nine feet, or twenty-six cubits, gives us a total height of nearly fifty feet. This height of fifty feet requires the utmost limits of the temple: so that the horizontal ceiling must be rejected, were it only from this evidence. Of these two projects, therefore, the one is inadmissible from the loftiness of its colonnades, the other from the lowness of its ceiling. The only alternative, then, is a mode of construction somewhat similar to that exhibited in the frontispiece.

We now come to the third point of consideration, how far such theory is in accordance with historical data. Much has been written regarding the an-

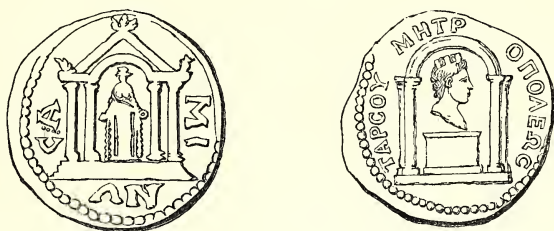
tiquity of the arch; and the general impression is, that it was not invented, or at least not commonly made use of, when these temples were erected. M. Dutens, on the other hand, insists on the remote antiquity of its invention, and M. Quatremère de Quincy believed in its employment by the Greeks at the highest period of their history. The last-named writer based his opinion on the description of the temple of Jupiter Olympius at Elis, where it is said, “The statue of Jupiter was of so great magnitude, that though he was represented sitting, his head seemed to touch the summit of the roof; and if he arose and stood upright, he would have broken through the covering of his temple.” M. Quatremère suggests from the words $\tau\tilde{\eta}\ \kappa\omicron\rho\upsilon\phi\tilde{\eta}\ \tau\tilde{\eta}\varsigma\ \acute{o}\rho\omicron\phi\tilde{\eta}\varsigma$, the summit of the ceiling, that the central part of the temple had a circular ceiling of wood; observing that it is but a circular ceiling which can have a summit.¹ This opinion Kinnard strongly opposes, without offering any other interpretation, perhaps without having any. He contents himself with saying, “So gross an anachronism as the introduction of the representation of a type or principle then unknown, can scarcely be contemplated with gravity.”² M. Quatremère supports his theory by

¹ Q. de Quincy, *Mémoires de l'Institut—Hist. et Lit. Anc.* tome iii. p. 242; *Le Jupiter Olympien*, Part IV. parag. xii. p. 267.

² Kinnard, *Stuart's Athens*, ii. 34.

imagining that the arch which is shown on many Roman coins of Grecian buildings represents the vault of the temple, that the artist endeavoured to show in one view, the front portico, and the interior of the temple, with its statue and vault over; a conjecture which is perfectly reasonable when we recollect that the ancient medallists were frequently in the habit of giving conventional representations of the objects which they wished to portray.¹

Of these coins, one is remarkable as exhibiting the Temple of Juno at Samos, which we know to have been a Grecian building; the other as exhibiting only the vaulted interior of the temple, without the exterior.



The conventional character of ancient art as displayed in the synecdochical treatment of their coins

¹ A distinguished Architect has just published a most interesting and valuable work on numismatical architecture, ("Architectura Numismatica; or, Architectural Medals of Classic Antiquity." By T. L. Donaldson, PH. D. London: Day & Son, Gate Street, Lincoln's-Inn Fields) in which he propounds a new theory. He supposes that these conventional types of temples are mere baldachinos, instead of temples, as has always

is very evident in this latter example, where not only is an arch on two columns put for the whole temple, but the head of the divinity on a pedestal is made to indicate the entire statue.

Another instance might be cited in the ridge tiles and antefixæ of the ancient temple, the feeling of which is sometimes attempted to be expressed in the scalloped ornament of the pediment.



It will be objected that all these coins are Roman : but it must be remembered that the autonomous coins of Greece never exhibit temples, the temple being always indicated by the figure of the divinity to whom it was sacred, or as frequently by an emblem of the divinity. But though the coins were executed in Roman times, the temples shown on them, as on one of these examples, may be Greek. It will be further objected that the coin here given

been supposed by the learned. I leave the subject for numismatologists to decide, and merely refer to it to show that I have not adhered to the general opinion without consideration. Animated, as all antiquaries should be, by the like zeal for truth, and love of art, a difference of opinion in details must yet always be expected.

shows Corinthian columns, whereas we know the temple of Samos to have had Ionic : but this is only another proof of the conventional character of their medallion art, the object of the artist being merely to indicate *a* temple, without caring for or distinguishing minor details.

But it is fair to M. Quatremère to let him give his own words :—

“ Malgré ce qu’il a plu à quelques antiquaires de publier sur la fidélité des artistes monétaires dans les représentations des monuments, je crois que le plus souvent ils n’ont donné que des images réduites, et que la plupart des temples n’y sont qu’indiqués par des abréviations d’usage.

“ J’ai toujours eu quelque peine à m’expliquer ce grand nombre de péristyles de temples qui ont un arc inscrit dans leur fronton. Cette méthode, qui est un des abus familiers de l’architecture moderne, n’est pas, à la vérité, dénuée de toute espèce d’exemples dans la basse antiquité. On voit des niches à Balbeck et à Spalatro, on en voit aussi dans quelques sépulchres du bas âge près de Rome, ornées de frontons ainsi coupés par un arc. Ces détails vicieux ne sont que de l’ornement. Mais que jamais le fronton en grand d’un temple ait été, dans l’antique, ainsi découpé et *adultéré* par un caprice de décoration, je crois qu’on peut se permettre de le nier. Cependant, beaucoup de revers de monnoies offrent ce vice, et l’offrent comme un vice d’usage. Qu’a pu l’inspirer aux graveurs ? J’avois cru d’abord que cet arc n’étoit imaginé que pour donner un peu plus de hauteur à la statue du dieu, placée le plus souvent sous ces péristyles rapetissés : mais en ayant observé beaucoup où cette supposition n’est pas admissible, j’ai soupçonné par le fait seul de la statue indiquée sur ces monnoies, et qui naturellement est la statue même de l’intérieur du temple, (comme Vitruve nous l’a enseigné plus haut,) que le graveur s’étoit proposé, dans ces frontispices, de faire voir trois choses, le péristyle extérieur, l’intérieur du temple, et la statue ; de manière qu’il faudroit regarder ces représentations de temples

comme une sorte de coupe en dessin, c'est-à-dire, une représentation mixte et conventionnelle de l'intérieur et de l'extérieur. Alors je soupçonne que ceux de ces frontispices qui ont un arc dans le fronton, appartinrent à des temples dont l'intérieur était voûté en pierre, ou plafonné en cintre; et si cette conjecture avoit quelque probabilité, il seroit probable aussi que les temples voûtés ou cintrés en pierre ou en bois furent assez communs."¹

M. Quatremère believes that Pausanias, where he says *λίθου καὶ αὐτὸς ὄροφος*,² in speaking of the temple of Apollo at Phigalia, is describing a stone vault; and he further goes on to remark that Pausanias tells us that in the city of Megalopolis, near the portico Philippeon of the Forum, is the temple of Mercury Acacesius, of which nothing but the stone vault (*χελώνη*) remains;³ while Pliny informs us that Dinocrates began to vault (*concamerare*) the temple of Arsinoe in Alexandria.⁴ Vitruvius, in recording the names of artists who wrote on their works, says, "Theodorus Phoceus (*scripsit*) de *tholo* qui est Delphis,"—on the *vaulted* (temple) which is at Delphi. Roman temples, we know, were sometimes vaulted, as at Nismes, at Baalbec, and the temple of Honor and Virtue at Rome.

A subject of so much importance would naturally engage the attention of the learned. M. Dutens published a work on the use of the arch by the

¹ Quatremère de Quincy, *Mémoire sur la manière dont étoient éclairés les Temples des Grecs et des Romains; Mémoires de l'Institut Roy. de France—Classe d'Histoire et de Littérature Ancienne*, tome iii. p. 245.

² Paus. viii. 41.

³ *Ib.* viii. 30.

⁴ Plin. xxxiv. 14.

ancients,¹ in which he asserted its remote origin. This was objected to by a writer in the *Edinburgh Review*, and again defended by M. Dutens. The authorities on which he rests his opinion are:—a passage in Plato in which he recommends a monument being raised to the chief magistrate, which should be constructed with a waggon-headed vault, ἀψίδα προμήνη;² another from Aristotle, who compares the world and the works of God “to those stones in coved buildings called arch-stones (ψαλίδες) which sustain all the edifice by the resistance which they yield on every side;”³ and the following from Seneca, — “Democritus, said Posidonius, is believed to have invented the arch, (of such construction) that by the curvature of stones gradually inclined, it should be held together by the middle stone. This I should say was false; for bridges and gateways must have existed before the time of Democritus, the tops of which were gradually curved.”⁴

To this it is objected that θόλος was applied also to any building circular on plan, that ψαλὶς also signifies a conical or pointed roof, and ἀψίς denotes merely the act of touching; and that the first two

¹ Dutens, (Louis.) *Recherches sur le Tems le plus réculé de l'Usage des Voûtes chez les Anciens*, 8vo. Lond. 1805.

² Plato, *De Legibus*, xii. 947.—Steph. ³ Aristot. *De Mundo*.

⁴ Seneca, *Epis.* xc. See also Eurip. *Hippol.* v. 1247; Aristoph. *Thesmoph.* v. 58; and Sophoc. *Lacenaë*, quoted by Pollux, lib. ix.

passages probably denote a corbled roof like the galleries of Tyrins and Mycenæ, those of the Pyramids, and the ruins at Inkermann. The authenticity of the work attributed to Aristotle is disputed, but this is vindicated by M. Dutens, (pp. 22—24.)

But whether the original signification of these Greek words implied an arch or dome, or whether these significations of them were not given till afterwards, the passage from Seneca will at least prove that it was the general belief of the Romans in his time, that the arch was invented by Democritus, who was born in 470 B.C., and died 361 B.C., and who consequently lived a century before the time of Alexander; and the objection of the lateness of Seneca's writing is rather a proof in favour of the early origin of the arch; for the arch being then in extensive use, we cannot suppose that Seneca was describing other than a true arch. Thus we have evidence of the arch existing in the time of Alexander, it having been used by Dinocrates in the temple of Arsinoe; we have seen it attributed to Democritus, one century earlier; while a conjecture has been raised that its origin was of a still earlier epoch, the opinion seeming to be based on monuments the antiquity of which could not be disputed.

It is well known, however, that the Greeks were in the habit of appropriating to themselves the dis-

coveries of other nations, and we must therefore go back to a far earlier date for the discovery of this important principle. It has been found that the arch was very generally made use of in Egypt 1,490 years before the time of our Lord, as is proved by the monuments of Thebes and paintings at Beni-Hassan, while a still earlier use is shown by the brick pyramids, which were built several centuries earlier.¹

Thus it must be acknowledged that were the question even about a vault, it is far from improbable but that a vault might have been employed; but the frontispiece does not show a *vault*, it merely represents a wooden ceiling of a circular form: the one is an arch of masonry and construction, the other of mere form and semblance. It is unnecessary to say that there is a vast difference between the two. I do not show a vault: not that I doubt the antiquity of the vault, but because I believe that most of the temples were ceiled with wood. Having, in another work, treated on this subject, I will here merely refer to some of the passages which support the argument.²

Having thus far considered the subject as a matter of antiquity, let us now briefly regard it as concerns

¹ Sir Gardiner Wilkinson, *On Colour and Taste*, p. 296.

² Plin. *H. N.* xiv. 1, 2; xvi. 79; xxxvi. 15. Vitruv. ii. 9. Paus. i. 18, 20; v. 12, 20, and viii. 22. Philost. *Vita Her. Att.* 5.

art. Previous restorations of this temple exhibited the interior as the taste or inclination of the architect led him : but in 1846 Mr. Knowles discovered that the pavement of the temple still exhibited traces of the inner colonnades, marking not only the number, but the character and sizes of them. The columns were twenty-three in number, having the odd column facing the entrance. The reason of this arrangement, which was very general in ancient temples, was that the lines of the statue might not appear to be cut up by the perpendicular line of the column, but having the column immediately behind it, it might appear to stand in an intercolumniation double the width of any of the others. In Wheler's time the upper-row of columns was also standing. He writes,—“ On both sides, and towards the door, (not the original door, which was at the other end, but the door to the Greek church,) is a kind of gallery, made with two ranks of pillars, twenty-two below, and twenty-three above ; the odd pillar is over the arch of the entrance, which was left for the passage.” From this unequal number of columns in plan, Kinnard supposes that they formed no part of the ancient temple, he not being aware of the object of using an odd column. Their authenticity is however fully vindicated by Knowles' plan ; the number of columns given by him exactly agreeing with the description by Wheler. Another circumstance brought to light by the traces on the pavement,

was that the columns were Doric. Thus we have three temples, the cellæ of which were built after one uniform system, the temple of Neptune at Pæstum, the temple of Jupiter at Ægina, and the Parthenon at Athens. In addition to these we have an account by Pausanias of the temple of Jupiter Olympius at Elis, clearly showing that this temple also was so constructed. He says,—“Within the cella there are columns or porticos, supporting other porticos.”¹ The temple of Minerva at Tegea was also so built, the lower order being Doric, the upper Corinthian.² In the temple of Ceres at Eleusis, we are told that Corœlus erected the lower order of columns, uniting them together with epistylia, or architraves,³ and Metagenes the upper.⁴ The temple of Hercules at Agrigentum had a double order of columns,⁵ as had also the temple of Castor and Pollux at Agrigentum.⁶ It is a remarkable circumstance, and at first sight appearing very contrary to our ideas of taste or proportion, that the upper columns of these temples, so far as we can judge by the remains of the two first mentioned, instead of being of what we in the present day consider to be of the most pleasing and regular pro-

¹ Paus. v. 10.

² *Ib.* viii. 45.

³ It will be observed that architraves only are used, not entablatures; precisely as we see practised in the temple at Pæstum.

⁴ Plut. *In Vitâ Periclis*, § 13.

⁵ *Journal des Savants*, 1838, p. 263.

⁶ *Id.* 1847, p. 117.

portion for colonnades, are only of about one-half the height of the lower columns. So singular is this proportion, that I once heard a learned professor endeavour to account for it by observing that the temple at Pæstum being long anterior to the time of Pericles, there is no doubt but that art had improved wonderfully during this period. But finding nearly the same proportion observable at Ægina, I felt it would not be safe in deviating from these authorities, and I accordingly adopted the same relative proportion in my restoration of the Parthenon. It was not till I had done so, that I perceived what I believe to be the reason of such an arrangement. The lower order, from the size of the columns, three feet six inches in diameter, and the smallness of the intercolumniations, appears like a wall of stone, and the upper colonnade would have presented a similar appearance, had the proportions been at all alike. We should then have had two walls of stone, without the possibility of seeing between the columns. These small porticos agree perfectly with the expression of Strabo,—*στοῖδια*. But by diminishing the height of the upper order to one-half of that of the lower columns, the diameter of these upper columns also became reduced to one-half, and by this means the architect obtained a light and open gallery, thus giving an opportunity for exhibiting some of the numerous works of art which were treasured up

in these galleries. This destination of the upper galleries, as we have seen, has been doubted by these architects; but we have several accounts handed down to us which prove the fact. That galleries existed is evident from Pausanias' description of the temple of Jupiter Olympius at Elis, where he says,—“There are columns also in the lower part of the temple, supporting galleries; from which you may be able to see the god.”¹ Pausanias, in speaking of the temple of Diana at Ephesus, mentions a cabinet containing pictures: Ἐν δὲ Ἀρτέμιδος τῆς Ἐφεσίας πρὸς τὸ οἶκημα ἐρχομένων τὸ ἔχον τὰς γραφάς,²—an expression which has been understood by writers as referring to a *pinacotheca* or picture-gallery. Strabo describes the famous temple of Æsculapius at Cos as being full of paintings and other works of art;³ and the same author, in speaking of the temple of Jupiter Soter at the Piræus, says, — “The small porticos (στοῖδια, porticus parvi,) contain wonderful paintings, the works of illustrious artists: the hypæthral portion of the temple contains statues;”⁴—and in describing the Heræum at Samos, he says,—“In addition to the multitude of paintings placed there, there are other picture-galleries (pinacothecæ) and some chapels (ναῖσχοι τινές εἰσι) full of ancient works of art. In the same manner

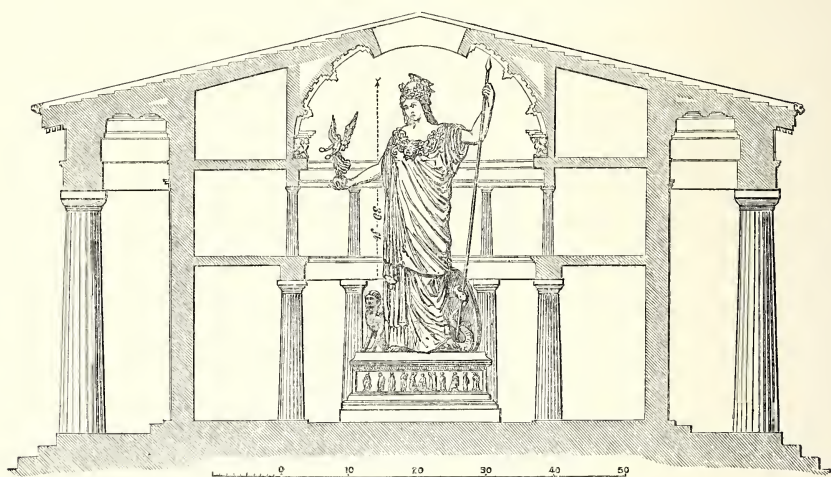
¹ Paus. v. 10, § 10.

² *Ib.* x. 38.

³ Strabo. xiv. p. 657.

⁴ *Ib.* p. 396, lib. ix.

the part which is hypæthral is full of the finest works of sculpture, among which are, &c.”¹ These galleries were appropriated to the smaller and more precious works of art, and without them we cannot well imagine where the numerous objects, described to us by Pausanias and other authors, could have been displayed.²



SECTION OF THE PARTHENON.

Having restored the colonnades as described, I found that there was yet remaining a considerable

¹ Strabo, p. 637, lib. xiv. See also Raoul-Rochette, *Peintures Ant. Inéd.* pp. 94, 95, 116; Q. de Quincy, *Le Jupiter Olymp.* 212; Winckelmann, *Geschichte d. K.* iv. 1, § 31; Boettiger, *Archäol. der Malerei*, p. 119, &c. &c.

² Since writing the above, indeed while the proof-sheets were

space to account for, while on the other hand I required the utmost altitude in order to admit the statue. This space being just sufficient for a semi-circular arch, and the arch being the form which filled up the angular lines of walls and rafters with least sacrifice of room, I did not hesitate to adopt it, particularly as I considered that this was the only

going through the press, I discovered in the *Revue Archéologique*, and in the *Journal des Savants*, some articles by M. Raoul-Rochette, and by M. Letronne, on the subject of the hypæthron. The latter gentleman takes up the opinion of Prof. Ludwig Ross, who wrote an essay, — “Nicht Hypæthraltempel mehr,” and subsequently another, — “Unmöglichkeit der Hypæthren,” in his *Hellenika*. The titles of these essays show evidently the nature of their contents. Prof. Ross imagines that the Greek temples — shrines for the most beautiful and costly works — were illumined only by the door. The hypæthral temples were of course the largest, and therefore had three or four rows of columns in the pronaos, one behind the other, and extending over a space of say fifty to ninety feet. What light could penetrate through a doorway placed behind such a grove of columns? To make this distance greater, the staircases are generally placed inside of the doors. Let any traveller in Egypt call to his remembrance the temple at Dendyra, and think of the darkness and gloom and unwholesome atmosphere of the inner chambers of that temple, the only light to which is that which enters through the doorway! Finding the word hypæthron used in connection with other words, as an agora, a gymnasium, or other open space, — ἐν ὑπαίθρῳ τοῦ ἱεροῦ, — τοῦ ἄλσους, — τοῦ περιέχοντος, — τῆς ἀγορᾶς, he boldly affirmed that it had nothing to do with a *naos* or temple. Vitruvius, it is true, says it has; but as the passage in Vitruvius is somewhat obscure, he resolved to abandon that author altogether, and to try to resolve the subject independently of his authority. But granting that the word cannot be used *exclusively* to a temple, the argu-

form capable of admitting the colossal image, and that it was the only form in which the hypæthral opening could partake of a graceful character. As regards effect, I consider that the arch-form gives greater height and magnificence to the building than any other, and that it best harmonizes with such a statue.

ments which he adduces show that it may sometimes be applied to it as well as to other things ; and surely Vitruvius is the last witness whose testimony should be dispensed with, especially as the ambiguity in that writer is not at all connected with the word hypæthron, but only with the examples which he cites. What would be thought of a trial where the principal witness is kept out of the way ? or if produced, where his evidence is not received because he has a stammering in his voice ? It is possible, we allow, that in the two instances above quoted, of the temple of Jupiter Soter at the Piræus, and of the Heræum at Samos, the word hypæthron may have reference to the open area, and not to the temple. Both Prof. Ross and M. Letronne contend that *ἱερὸν* signifies the sacred enclosure, and not the temple itself, but the word *ἱερὸν* in its original signification is evidently identical with *ἑῶμα*, *ναὸς*, or *ædes*. If then the word *ἱερὸν* be used synecdochically for the whole enclosure, with still greater reason might it, by a like synecdoche, be restricted again to the original signification ; and we may therefore conclude it to be equally possible that *ἐν ὑπαίθρῳ τοῦ ἱεροῦ* may apply to the temple or naos, especially as the word *τέμενος* might have been used, if intended to define the open area of the sacred enclosure. M. Raoul-Rochette directs attention to the sinking in the pavement of the Parthenon, which he considers as corresponding to an hypæthral opening in the ceiling ; to the fact of Vitruvius not describing the roof of any of his temples ; and finally to vase-paintings and other monuments. (*Journal des Savants*, Nov. and Déc. 1846, Fév. 1847 ; *Revue Archéologique*, 1848.)

Of the statue we have the following notices given us by Pausanias and Pliny. Pausanias says :—

“The statue of Minerva is of ivory and gold. On the summit of her helmet is a sphinx, and griffins are couched on either side, having the body of a lion and the beak and wings of an eagle. The statue is erect, with a garment reaching to the feet. (In the centre of the ægis) on her breast is an ivory head of Medusa. (This was originally of gold, but it was stolen by Philorgus.) In one hand she holds a Victory, about four cubits in height, (or the size of life;) in her other is a spear. A shield lies at her feet, and near her spear is a dragon. On the pedestal of the statue is the birth of Pandora.”¹

The following is the description by Pliny :—

“Among all nations which the fame of the Olympian Jupiter has reached, Phidias is looked upon, beyond all doubt, as the most famous of artists : but to let those who have never seen his works, know how deservedly he is esteemed, we will take this opportunity of adducing a few slight proofs of the genius which he displayed. In doing this, we shall not appeal to the beauty of his Olympian Jupiter, nor yet to the vast proportions of his Athenian Minerva, twenty-six cubits in height, and composed of ivory and gold :² but it is to the shield of this vast statue that we shall direct attention ; upon the convex face of which he has chased a combat of the Amazons, while upon the concave³ side of it he has represented the battle between the gods and the giants. Upon the sandals again we see the wars of the Lapithæ and Centaurs, so careful has he been to fill up every smallest portion of his work with some proof or other of his artistic skill. To the story chased upon the

¹ Paus. i. 24.

² The gold is estimated to have been worth £100,000.

³ This chasing was painted by Panænus, the cousin of Phidias, who also painted the concave side of the shield of Minerva, at Elis.

pedestal of the statue the name of the birth of Pandora has been given ; and the figures of the assisting gods to be seen upon it are no fewer than twenty in number. The figure of Victory, in particular, is most admirable, and connoisseurs are greatly struck with the serpent and the sphinx in bronze lying beneath the end of the spear. Let thus much be said incidentally in reference to an artist who can never be sufficiently praised, if only to let it be understood that the richness of his genius was always equal to itself, even in the very smallest details.”¹

The statue was robbed of its gold mantle by Lachares, in the reign of Demetrius. It appears to have existed up to the time of the Emperor Julian, after which we lose all trace of it.²

It is fortunate for art, that while all the great chryselephantine works of antiquity are destroyed, the Minerva of Athens is still known to us by no fewer than five antique copies of this celebrated statue. These copies are of course reduced, being only of about life-size ; but in all these statues we observe the same attitude of the figure and arrange-

¹ Plin. *H. N.* xxxvi. 4.

² These spoliations were not unfrequent. At Antioch was a statue of Jupiter, considered to be a rival of the Jupiter Olympius. In its hand was a golden figure of Victory, which Alexander took away, saying, he wished to receive victory from the hands of Jupiter. At Syracuse were several such statues holding Victories. Dionysius, the tyrant, took them all away, saying, he did not take them, he accepted them. On one occasion he took away the gold mantle from the Jupiter Olympius, saying, it was too hot for him in summer-time, and a purple garment would be cooler. He also took away the golden beard of the statue of Æsculapius at Syracuse.—Val. Max. *De Neglect. Reliq. ext. Exempl.* See also Lucian’s *Jupiter Tragædus* for similar acts of depredation.

ment of drapery. The left arm is raised, grasping the spear; the right is extended and slightly depressed, holding the Victory. The helmet was probably, in each, ornamented with a sphinx, griffins, Pegasus, and horses, as in those which are yet remaining, and as we see exhibited in the beautiful gem by Aspasia.¹ The sphinx and griffins are explained to be the symbols of intelligence; Pegasus to be sacred to the Muses; and the four horses to denote the rapidity of thought. Slight deviations are observable in each, as in the arrangement of the hair, and the disposition of the ægis with its tortuous fringe of serpents; but the general character is the same. In each we admire the fine tunic, indicated by its close and compact folds, and the beautiful disposition of the diplax or folded chlamys. The only particular in which the original differed from the copies was probably in the direction of the eyes, which in a colossal figure, the head of which was fifty feet from the ground, would be looking downwards, attentive to the prayers of her suppliants, like the beautiful figure of the Pallas of Velletri,² while in copies reduced to near life-size, though standing on a pedestal, the eyes would be but

¹ Eckhel, *Choix des Pierres Gravées*, pl. 18.

² Supposed to be a copy of the Minerva Promachos, the celebrated statue of Minerva, the protectress of Athens, by Phidias, which stood on the Acropolis.

slightly depressed. Of these copies, that in the fine collection of Mr. Hope is the least valuable: the proportions are heavy, and the execution clumsy. It has, moreover, suffered most; though perhaps the restorations may be the cause of its less perfect beauty. It was found at Ostia. The next in rank is that formerly in the Falconieri Collection, but now in the possession of M. Demidoff, of Russia. The head of this figure belonged to some other statue, and the helmet has been restored in bad style. The arms also are restored. The statue in the Louvre¹ comes next, but is also of ordinary execution—one arm is modern; after which the Borghese Minerva, now in the Museo Borbonico, at Naples, a cast of which we have in the Crystal Palace; but perhaps the finest of all is that of the Villa Albani. It is remarkable that in none of these do we behold the accessories of the Athenian figure. There is no sphinx, no serpent, not even a shield: but while we regret the omission, we must praise the judgment of the artists for omitting in a reduced copy what was designed for effect only in a colossal subject. Were we to have had these, we should then have required the ample pedestal with its bas-relief of Pandora and the Olympic gods; and having this, we should then have asked for the section of the Parthenon. I have

¹ This statue is erroneously supposed by Visconti to be the Minerva Pacifera.



THE FARNESIAN MINERVA.

THE MINERVA BORGHESE.

A COPY OF THE CHRYSSELEPHANTINE STATUE BY PHIDIAS.

Photographed from a Cast.

endeavoured in the accompanying frontispiece to represent the effect of these colossal works, where the work colossal in itself appeared more so from the confined area of the temple, and from contrast with other works of art. It was not without reason that Phidias made the Victory exactly of the human size, that the worshippers might be the more impressed with the grandeur of the goddess.

ANCIENT ART.

I.

USE OF ART.

WORKS of ancient art, viewed only in respect of art, should be esteemed, not according to their rarity or monetary value, but in proportion as they affect our mind, as they raise in us the spirit of admiration, or as they are capable of improving our modern taste. It is unnecessary to enlarge on any of these points. Alexander the Great, on seeing a portrait of Palamedes, who was unjustly accused by Ulysses, and put to death, trembled and changed colour, thinking of his own conduct and cruelty towards Aristonicus. We are told also that he carried about with him a bust of Hercules, by Lysippus, in order to encourage him in his undertakings. Cæsar is said to have sighed on beholding a statue of Alexander, which was placed in the temple of Hercules, regretting that he could never obtain an equal fame. Augustus declared that in all the statues of great men which he had erected,

he had ever been guided by the desire of setting an example to himself and to those who should succeed him, and that the citizens themselves should see that honour was open to all alike. The statues of Nelson and of Wellington must enkindle the like spirit of emulation in the soldier of our own age, while those of Howard, Heber, or Pitt, must awaken kindred sentiments of other description, according as the minds of those who behold them may be affected. Gregory of Nazianzen tells us of a courtesan, who suddenly beholding a portrait of the philosopher Polemo, turned back, unable to pursue her course.¹ Sallust states that he had often heard Quintus Maximus, Scipio, and other excellent men declare that whenever they beheld the images of their ancestors, they felt their soul most powerfully excited to virtue.² He who is of a soul fitted to receive instruction, with Paratus,

“Per oculos hauriat innocentiam.”

“The beauty of goodness has an attractive power ;

¹ “Intanto alla crescente Roma un simulacro di Giove in atto di vibrar fulmini, atteriva bene spesso, e richiamava dal cammino del vizio ; ed una statua di Pallade, vergine di virtù adorna, e guerriera, invitava le genti al primo ignoto sentiero della virtù ; o una pittura d’Ercole domatore de’ mostri le invogliava della fortezza e robustezza, e di sopportar le fatiche, e d’incontrare senza timore i perigliosi contrasti.”—*Orazione* dell’Abate Domenico Riviera, p. 28.

² Valerius Maximus says that the ancients placed the images

it kindles in us at once an attractive principle ; it forms our manners, and influences our desires ; not only when represented in a living example, but even in an historical description.”¹ Plato observes, that seeing each day, and being surrounded by the masterpieces of painting, sculpture, and architecture, full of nobleness and correct taste, those who are least inclined to the graceful by nature, will acquire a taste for what is beautiful, decent, and delicate. They will accustom themselves to seize with just discernment what is perfect or defective in the works of art or nature, and this happy exercise of their judgment will become a habitude of their soul. Admiration of works of art is the necessary result of a cultivated mind. It might be supposed that a work of beauty is beautiful to all : but this is not so. An ignorant man is more likely to be attracted by a rude and vulgar reality, than by a work of studied elegance. He approves, with loud delight, of the ship’s figure-head, coloured to exact identity, in the same manner that he gazes with wondering admiration at the

of their ancestors in the first part of the house, (the atrium) that their descendants might not only read of their virtues, but imitate them ; so that the portraits of their ancestors might invoke the good to yet nobler deeds, and at the same time reprove those who dishonoured their name. — Val. Max. v. 8, § 3. See Juvenal, *Sat.* viii.

¹ Plutarch, *Life of Pericles*.

gaudiest colours in a picture-gallery.¹ It is by education only that we are able to appreciate the charms of beauty. Pythagoras and Anaxagoras did not regard the sun with the same eyes. Even the Helen of Zeuxis did not appear fair to all beholders.

“ Der allein besitzt die Musen,
Der sie trägt im warmen Busen ;
Dem Vandalen sind sie Stein.”

Schiller.

According as this principle is complied with, — according as we become capable of understanding art, just to this extent are we likely to improve it. It is in vain that we add galleries to our museums, if we do not study and instruct ourselves in the works which they contain.² Let us devote ourselves more and more to the examination of the Elgin marbles, and so prove ourselves worthy of the Phigalian, the Xanthian, the Halicarnassian, and others which may come to us ; let us learn to

¹ “ The lovers of common stories and spectacles delight in fine sounds, colours, and figures, and everything made up of these ; but the nature of beauty itself their intellect is unable to discern and admire.”—Plato, *Rep.* v. 20.

² “ Let none fondly believe that the importation of Greek and Italian works of art is an importation of Greek and Italian genius, taste, establishments, and means of encouragement ; without transplanting and disseminating these, the gorgeous accumulation of technic monuments is no better than a dead capital, and, instead of a benefit, a check on living art.”—*Fuseli's Lectures*, lect. xii.

appreciate the works of Phidias, and then shall we be able to recognize the skill of Scopas. But why should only the originals engage our attention, why should we not, if really endued with a correct principle of art, value the design more than the object itself? Why should we not attempt to supply, by a gallery devoted to sculpture-casts, the want of those which we do not possess? The student would then be enabled to compare and contrast together the various excellences exhibited in the sculptures of the Parthenon with those of the Laocoön, the Apollo, the Venus, or the Antinous. The public would then frequent our Museum, not from motives of curiosity, but for purposes of study.

II.

CAUSES OF SUCCESS.

In thus prizing the productions of ancient art, we are led to inquire, Whence is excellence in art? To what are we to attribute the high degree of excellence attained to by the ancient Greeks? The question has often been asked, but the answer has

not been satisfactory. For however answered, the further question arises, How is it then that nations possessing the same advantages have not attained to equal excellence? If with Euripides, Aristotle, and Epicurus, we suppose climate to be the cause—and climate must be allowed its sway, when we remember that Minerva was believed to have chosen Athens, from the nature of its soil being so favourable to the cultivation of art and literature,—how is it that the modern Greeks are inferior in this respect to their renowned ancestors? ¹ If the form of government—and from Longinus we learn that it was a common belief of the ancients that democracy is the nurse of true genius²—how is it then that the republics of the present day are not productive of like effects? If the general beauty of the corporeal frame be the cause,³ and, according to Hippocrates, such a sky produces not only the most beautiful of men, but a perfect harmony between their inclinations and shape, how is it then that, comparatively speaking, the arts arrived at

¹ “Whence is the Athenian name so celebrated? Not on account of the fertility of the soil, for it is sterile, but because the many great and excellent men who are born there endeavour to make their country participate in their glory.”—Galenus, *Suasoria ad Artes Oratio*, cap. vii.

² Barry’s name was struck out of the list of Royal Academicians, by George the Third, for asserting this principle.

³ So much was beauty prized by the Greeks that Philippus of Crotona was actually deified by the inhabitants of Segeste, and

no perfection at Sparta, where beauty was so much prized? How is it that Cicero complains of the Athenians being plain: or if Cicero were wrong, how is it then that the inhabitants of Georgia¹ or Circassia are not equally distinguished in art? If with Aristophanes, Diodorus Siculus, Cassiodorus, Pliny, and Winckelmann, we attribute it to smiling peace after splendid victories, and Tacitus makes even the love of glory depend on peace, how is it that Rome did not become even more celebrated, in respect of art, than Greece itself? But though these with Cicero make Peace and Ease the companions of the arts, we must not forget that the ancient proverb said,

“Plus nocuere togæ quam loricae.”

Indeed, we may say that the arts of Greece flourished in the midst of war. If with Maximus Tyrius, Quintilian, and other writers, we affirm

had sacrifices offered to him in his lifetime, on account of his beauty. Cypselus instituted prizes for beauty; while such was the honour conferred by its possession, that Elpinice, the sister of Cimon, did not hesitate to sit as model to Polygnotus.

One of the strangest competitions among the ancients was that caused by the institution of a prize to whosoever should give the sweetest kiss. If the competitors were restricted to those who had contended for the prize of beauty, and if, as the Greeks believed, beauty was ever indicative of goodness, it would have been no disagreeable thing to pass a course in their gymnasium.

¹ “That country of beauty, where a pure and serene sky pours fertility.”—*Chardin's Travels*.

that the poetic fire of the artists of antiquity was fed from the verses of Homer,¹—

Say why in Sculpture Greece has reign'd supreme ?
 Nature with marble gave her rocks to teem ;
 And fostering Freedom bade her chisel trace
 Unfettered forms of dignity and grace,—
 Propitious both to Art : but higher still
 Flows the bright fountain of her plastic skill.
 Homer first vivified the public mind,
 Arm'd it with strength, with elegance refined :
 * * * * *

And Phidias rose, while Art and Nature smiled,
 The mighty Poet's intellectual child,
 Whom Sculpture boasted in her proudest hour,
 By Heaven invested with Homeric power.

Hayley.

We might ask, if this be so, why should not our art rise to equal eminence by the study of Milton's poetry ? We fear then, however important may be the influence of poetry, that other causes must be wanting.² Even the celebrated maxim of Cicero's, "Honos alit artes," an opinion which is supported

¹ "Homère apprit les Grecs à exprimer la Beauté, dont il a tant parlé, dont partout il a fait l'éloge, et dont il donne quelquefois les règles. La lecture de ses poèmes enseigna dans la suite à rechercher la Beauté idéale, qui seule étoit capable de représenter des figures divines."—D'Hancarville, *Recherches sur l'Origine et les Progrès des Arts de la Grèce*, ii. 310.

² It is important to bear in mind that Sculpture did not borrow from Poetry, but was inspired by the same sentiments. This is very clearly shown by Barry in his "Lectures," by reference to the statues of Jupiter, the Apollo, the Laocoön, the

by Sallust, Pliny, and Plutarch, and insisted on by Junius and Emeric David, is not sufficient to account for this success; for in many ages and many countries the arts have been rewarded with honors and titles, without assisting them; and where this is the case, instead of benefiting art, they tend only to depress it; for art is then pursued for a wrong object; and when this object is attained, the artist flatters himself that he has arrived at perfection; but Quintilian says, "Art laughs at those who are conceited in themselves." Velleius Paterculus has more reason when he attributes success in art to the general diffusion of genius in any

Venus, the Torso, the Hercules, and the Ephesian Hero.—Lect. ii. and note to Lect. iv.

So far are the fine arts from being dependent on Poetry for inspiration, that we find Poetry itself inactive without their assistance. It has been remarked that landscape-painting being unknown before the age of Augustus, there is no grand description of landscape scenery to be met with in the poets. "They had no Thomsons, because they had no Claudes." "Elegant imitation has strange powers of interesting us in certain views of nature. These we consider but transiently, till the poet, or painter, awake our attention, and send us back to life with a new curiosity, which we owe entirely to the copies which they lay before us."—Wood's *Essay on Homer*, Pref. p. xiii.

We have one instance which furnishes us with the means of trying the experiment. Which is best in the treatment of the Laocoön? The famous epic poet, or the artists whose names would have been unknown, were it not for this statue? The one making the royal martyr bellow like a bull, the others who have rendered his name celebrated for enduring the extremity of suffering with fortitude and sublimity?

particular age;¹ for it is the admiration of true genius which fires ones own intellect, and excites to noble deeds.² This last hypothesis seems nearly allied to the truth, for it is not by any forced application to one art that we may hope to succeed, but by a general enthusiasm for and application to all. The Lacedæmonians, though devoting themselves exclusively to war, did not for this reason produce such able commanders as the Athenians. One more opinion remains to be cited, which is that of Seneca and Sidonius, who affirm that the decline of art is owing to the decay of nature; an opinion which we of the nineteenth century may not be willing to admit.³ No doubt each

¹ This reason has been often adduced, but the cause has not been sufficiently explained.

² Contemporary with Pericles and Phidias, lived Æschylus, Sophocles, Euripides and Aristophanes, Thucydides, Lysias and Isocrates, Anaxagoras, Socrates, Plato and Xenophon.

³ All these causes are rejected by M. de Montabert, who devotes a dozen consecutive chapters, 27—38, to deny the influence on art, of religion, manners, Olympic games, beautiful models, love of beauty in the abstract, liberty, peace, riches, co-flourishing of other arts, climate, physical organization, or philosophy. But though, as we have seen, it is easy to prove that none of these individually was the cause of the excellency of Greek art, it would be still more easy to show that each may have contributed. The cause which M. de Montabert assigns is a correct teaching, an opinion which is also held by Barry. But experience has long shown that academical teaching, however true, is not sufficient of itself to form an artist. Besides, on this principle, when once art has arrived at its zenith, it ought never to degenerate. But even

of the causes above named, if we except the last, may have contributed to the result, but many other circumstances must have assisted; circumstances which it is improbable or impossible can ever combine again. One of the most important of these causes was the nature of their religion. To this we may add — their social institutions, their isolated position, their public games, the spirit of their philosophy, the excellence of their poetry, music, and oratory, their simplicity of living, their kindness and urbanity of manners, their piety to the gods, their patriotism¹ and love

M. de Montabert, in a subsequent page, seems to admit all which he has denied. Speaking of Phidias he says,—“ Il dut à son siècle ce qui élève toujours les artistes habiles à un degré supérieur, je veux dire l’amour du tout un peuple pour les grandes choses, la protection du premier citoyen de l’état, et les applaudissemens de toute une patrie ivre de gloire et idolâtre de chefs-d’œuvre; ” (ii. 329,) and a little further he says,—“ Il n’ignorait pas que le ciel l’avait favorisé par un génie supérieur, une sensibilité exquise, et une tendance naturelle vers le beau et le sublime; mais il reconnut que pour servir sa patrie, des études nouvelles et des sacrifices nouveaux étaient nécessaires.” Here we have mentioned in a few lines nearly all those causes which have been at once rejected and advanced.—Paillot de Montabert, *Traité Complet de la Peinture*.

Of modern writers, some attribute the flourishing of the arts to a warm climate; Sir John Chardin, to a cold; M. de Pauw, to poverty; the Abbé Du Bos, to a generous diet: so fanciful and absurd are the theories of some writers.

¹ Notwithstanding all their feuds, no sooner did danger threaten them, than Athens protected Sparta, and Sparta

of liberty,¹ their heroic fire, and, to mention no other causes, their insatiable love of praise,² and the enthusiasm generated by all these principles.³

Athens. Aristides and Themistocles laid aside their enmity on being sent as co-ambassadors to a distant state, to resume it again so soon as they returned.

¹ Athens, like England, was a land of asylum to political refugees of all descriptions.

² Horace's well-known lines beginning "*Graius ingenium*," will suggest themselves to every reader.

³ The following notices of the manners and customs of the Athenians have been collected by Bromley, from Goguet's "*Origine des Loix*," &c., where the reader will find much more on the same subject:—

"We behold all the elegance, both in life and in address, that could be expected from the most enlightened minds—an ease and a freedom which reached to every individual—a politeness on all occasions which was kept up by the very dregs of the people—a circumspection and decorum in most circumstances where decency was concerned, which if violated in some cases was fatal to any character—a mildness and humanity which was perfectly characteristic, even to their slaves, even to their beasts—a sense of honour, which carried them to as great deeds as the sense of discipline ever produced in the Spartans—a pleasantness of demeanour, which ran through all the habits of life, and yet never forgot the improvement of the mind, and the embellishment of society, in the very midst of their feasts—a zeal for commercial intercourse, because it extended their acquaintance with men and things, and civilized them rather than because it enriched them—an attention to the blessings of education, because it perpetuated the blessings which they enjoyed. If they were luxurious in their living, they should rather be called dainty and delicate than voluptuous and excessive; for they were temperate and sober to the greatest degree:—if there were debauchees among them, such things are everywhere, and perhaps they can by no regulations

The reward of the theatre and the stadium, of the successful general equally with the favorite poet, was a fading chaplet; or if it were of a more lasting nature, the victor was expected, and felt proud in being permitted to suspend it as a votive offering in the hallowed temple. Each man laboured for distinction, each man was content with glory. If the artist's design met with approbation, it became his object so to improve and perfect it, that the finished work should rank with the masterpieces of his age, and be treasured up by posterity as a sacred heir-loom. His patron was not a

be prevented in populous cities."—Bromley, *Philosophy and Crit. Hist. of the Fine Arts*. vol. i. 93.

It is quite true that, with all this, qualities of the very opposite character were also observable, but this was a result of the democratic nature of their government. Nothing can be truer than the character of the Athenian people as portrayed by Parrhasius,—"capricious, passionate, unjust, inconstant, inexorable, forgiving, compassionate, magnanimous, boastful, abject, brave, and cowardly": though to these political characteristics might be added several other opposing elements, as religious, sceptical, virtuous, immoral, wise, and pleasure-loving.

It was a proverb among the Greeks, that the Athenians when good were eminently so, but that their goodness could not be depended upon. After reading of the noble deeds and lofty aspirations of the Greeks, it is sad and sickening to turn to a description of their degenerate state at a later period. This enthusiasm, as a nation, not being based on principle, gave way at the first reverse, and changed to excitement, passion, madness, inconstancy, injustice, venality, and other attendant evils which brought about their final ruin.—See Paterson's admirable *Essay on the National Character of the Athenians*, pp. 138-149.

capricious individual, but the public taste. How must the mind of the ancient sculptor have been excited to the highest enthusiasm, when he learnt that the citizens of Cnidus had refused to part with their statue of Venus by Praxiteles—a statue esteemed so beautiful as to be displayed in an open temple, that all the world might see it—though tempted by the dazzling offer of Nicomedes of Bithynia to release their city from its pressing burden of debt; choosing rather to submit to any hardship than to bear this loss! How must he have felt his spirit stirred within him, prompting him to higher deeds, when he knew that a whole city thought itself ennobled by possessing one of his works! Nor was this a solitary instance. Cicero, in his oration against Verres, the Sicilian prætor, for his spoliation of that province, thus sums up his declamation by enumerating several of the most celebrated works of antiquity:—“What remuneration, do you imagine, could compensate the Rhegians, now Roman citizens, for the loss of their marble Venus? What the Tarentines, if they were to lose their Europa on a Bull, their Satyr, and other works deposited in their temple of Vesta? What the Thespians for their statue of Cupid, for which alone strangers crowd to Thespiæ? What the Cnidians for their marble Venus? What the Coans for their image of that goddess? What the Ephesians for the loss of their Alexander? What

the inhabitants of Cyzicus, for their Ajax or Medea? What the Rhodians for their Ialysus? What the Athenians for their marble Bacchus, their picture of Paralus, or their bronze heifer by Myron? It would be tedious and superfluous (he concludes) to dwell upon all the rarities, which attract strangers throughout Asia and Greece." Cicero also tells us that there was no example known of a Grecian city's having alienated such treasures; while Pliny says that the wealth of a whole town was scarcely sufficient to buy a fine picture. Respecting one of the above-named pieces we are told, that being in danger of destruction at the siege of Rhodes, should the city be set on fire, a deputation of the inhabitants waited upon Demetrius the son of Antigonus, who assured them, that he would sooner burn the images of his ancestors, than destroy a work of such excellence as the Ialysus of Protogenes. But it was not a few of the leading citizens who directed the public taste, the whole community was alike influenced by a love of art. The Greeks, says Cicero, enthusiastically admire statues, paintings, and all works of art. The study of the fine arts was early imposed upon their children by the Greeks, as we learn from Aristotle, and they were thus enabled to appreciate the works of art in after-life. In order to raise in their minds the standard of pure beauty, the Greeks instituted prizes for the most beautiful of men and

women. So general was this sense of beauty among the Greeks, that each man was a musician, each a painter, each danced or sang in the sacred festivals. Thus the arts in Greece became so highly prized, that no slave was allowed to practise them. Slaves were forbidden even to exercise themselves in the palæstra, lest they should become too handsome. The reason of this enactment was that they thought, with Demosthenes, that it is impossible that they who are employed in mean and servile actions, should share noble and generous sentiments; for the pursuits we are engaged in wholly engross our thoughts:¹ and, on the other hand, with Quintilian, they considered that the more generous and noble the mind is, so much the more easily is it excited to great things. It was with this feeling for art that men frequently devoted of their abundance to the embellishment of their native city. Living in simplicity, their wants were few, and they could thus give up to the public good the residue of their estate. That was no uncommon thing which we are told of Cimon, who laid out his own property in embellishing the public areas of his native city. Such was the noble emulation evinced on this subject, that he was most sure of

¹ A sentiment copied by Longinus, who says, that "it is impossible that they who, all their lifetime, have been occupied with mean and servile things, should produce anything worthy of admiration in all ages."—Cap. iii.

popular esteem who was most lavish in public magnificence. With such feelings influencing the masses, the artist knew that the production of his genius would find no uncertain home, that whether at home or abroad it would be treasured by Grecian cities, and wherever it might be, it would be regarded as a public monument. So ardent was this principle of patriotism within him, that the artist frequently laboured without other reward than his own approval, and his country's praise, and for so doing he himself was regarded with public affection: "*Verum virtutis præmium est honos.*"—(Cic.)¹

In these days of simplicity and moral virtue that citizen only was above his fellows who most excelled in private worth and love of country. Modesty and self-denial were considered virtues, and no one thought to raise himself above his neighbour in mere affluence and display. Protogenes was content with a cottage in his garden; no pictures were to be seen in the humble dwelling of Apelles; no one as yet loved to paint his walls: all their care was for the adornment of their cities, and the artist was considered as the common property of his country.² Myron left nothing to his heirs, and

¹ Sixty talents were offered for a painting by Nicias the Athenian, which he refused, preferring to give it to his country.

² Plin. lib. xxxv. 10.

Lysippus endured the extremity of want. Miltiades, Themistocles, Aristides, and Cimon, were no better lodged than their fellow-countrymen. If Nidias built a house superior to those of his neighbours, he rendered himself open to an accusation before the judges. The house of Socrates including his furniture and effects, was valued at only £18 : the house of a king of Sparta, Polydorus, was bought for a few oxen.¹ Paulus Æmilius, the conqueror of Macedonia, Scipio Africanus the destroyer of Carthage, and Lucius Mummius who took Corinth, presented all their spoils for the embellishment of the public monuments, not receiving a single statue or painting for their own villas. And so others of the early Romans might be mentioned, as Valerius Publicola, the Fabricii, the Camilli, Cato and Curius. His own house being mean and small, the citizen looked with pride upon the public monuments, and with a sacred transport on those dedicated to the divinity : —“Cives cum civibus de virtute certabant. In suppliciis (sacrificiis) Deorum magnifici, domi parci erant.—(Sallust, *Cat.* cap. 9.) He had no need

¹ The ordinary price of a house at Athens was about half an Attic talent, say £100. The private dwellings very much resembled those of a modern Oriental town. The streets were irregular, the houses projected in the upper floors, and the staircases were external.—M. de Pauw, *Recherches Philosophiques sur les Grecs*, i. 56, 62, 63.

of stately mansions, for the public squares and temples of his city were his, equally as with the wealthiest inhabitant. His private interests were merged in a desire for the general good. Were a temple to be rebuilt, happy was that citizen who could contribute a column to the projected edifice; and where no stately monument was required, the richer citizens might show their patriotism by contributing to the public games and religious festivals. By the general interest thus excited, the artist felt that every eye was upon him, each man was able to appreciate or criticise his labours: his work was no offspring of private caprice, but looked forward to anxiously by the public eye. Nor was this all: he himself felt that he was as much a citizen as any other, that he was working for himself, and that he would be as much grieved as any one did the monument not answer to the expectations raised of it. Their public and private life were each conducive to this result. The life of the Greek resembled that of the gods. Born in a sunny climate, enjoying a clear sky, a pure atmosphere, his country girt about by a calm serene ocean, while the grateful land brought forth almost without toil of husbandry, he looked upon the hazy, sultry mist hanging upon the horizon, softening and colouring the distant objects, upon the exhalations rising from the ground beneath him, quivering and dancing in the sun's rays, and typical of an ever-active

nature; or, like Prometheus, he apostrophized the “atmosphere divine, the swift-winged breezes, the fountain-source of rivers, the laughing ripples of the ever-flowing ocean,”¹ and his mind, freed from care, and revelling in joy, was fit for contemplation, and prepared to seek the beautiful and the good. As a member of the commonwealth, he thought of his country’s glory and achievements, its ennobling civilization, its moral worth, its love of freedom, its martial valour, its unvarying success, its future destiny; he called to mind the high deeds of glory effected by its hero-sons, and he felt his spirit soar within him at thoughts of his own excellence, in feelings of his own conscious dignity; and he longed for a path by which he might equal the glory of his ancestors, and raise to himself a name worthy of his country’s remembrance. As an artist, he took pride in the reflection that this glory was self-created, that it was indigenous to the soil; he sought not models from other countries, he copied not the works of others, seeking only how best to conceal his plagiarisms, but studying deeply the excellences of his predecessors, and striving how most entirely to reach their meaning, he relied upon his own powers to equal or excel them.

But above all other motives which influenced his

¹ Æschylus, *Prom. Vincit.*

mind was a sense of religion. In order to form to himself a clear conception of the divinity, it was necessary that he should study the hidden nature of such deity, and so express, not merely the outward form, but the inner sentiment. Deeply did he meditate upon such attributes, till at length the divine principle seemed to dwell upon his own spirit, and to be transferred to his own labours.¹

Est Deus in nobis ; agitante calescimur illo :
Impetus hic sacræ semina mentis habet.

He could not, like the poet, represent each individual action of the deity, and portray him sometimes as sensual, sometimes as divine, but he had to concentrate, as it were, the various attributes of the deity

¹ An amusing instance of this feeling is given us in the life of Domenichino, by Felibien :—

“Il ne pouvoit comprendre qu’il y eut des peintres qui travaillassent à des ouvrages considérables avec si peu d’application, que pendant leur travail ils ne laissassent pas de s’entretenir avec leurs amis. Il les regardoit comme des ouvriers qui n’avoient que la pratique, et nulle intelligence de l’art ; étant persuadé qu’un Peintre, pour bien réussir, doit entrer dans une parfaite connaissance des affections de l’esprit et des passions de l’âme ; qu’il doit les sentir en lui-même, et s’il faut ainsi dire, *faire les mêmes actions et souffrir les mêmes mouvemens* qu’il veut représenter ; ce qui ne se peut au milieu des distractions. Aussi on l’entendoit quelquefois parler en travaillant, avec une voix languissante et pleine de douleur, ou tenir des discours agréables et joyeux, selon les divers sentimens qu’il avoit intention d’exprimer. Mais pour cela, il s’enfermoit dans un lieu fort retiré, pour n’être pas apperçu dans ces différens états, ni par ses élèves, ni par ceux de sa famille ;

in one image, and this image resolved itself into the eternal principle, the divine.

Having formed in his mind's eye an idea of the divine perfections, he next sought so to transfer this sentiment to the cold marble, that the spectator should be filled with the same emotions ; and thus the study of works of art was not with him so much an investigation into the art of imitating them, as a searching into the divine attributes therein portrayed. He did not look upon a statue merely as a fine work of art, but he regarded it also as embodying his religion. Instead of beholding a bust with the transient emotion with which we regard what we call "a fine Jupiter," he would contemplate the majesty of the god shown in his brow

parcequ'il lui étoit arrivé quelquefois que des gens qui l'avoient vû dans ces transports, l'avoient soupçonné de folie. Lorsque dans sa jeunesse il travailloit au tableau du Martyre de S. André, qui est à S. Gregoire, Annibal Carrache étant allé pour le voir, il le surprit comme il étoit *dans une action de colère et menaçante*. Après l'avoir observé quelque tems, il connut qu'il représentoit un soldat qui menace le S. Apôtre. Alors ne pouvant plus se tenir caché, il s'approcha du Doméniquin, et en l'embrassant, lui avoua qu'il avoit dans ce moment-là beaucoup appris de lui."—*Entretiens sur les Vies des Peintres*, iii. 379.

The fables related of Parrhasius, Giotto, and Michael Angelo, each of whom is accused of subjecting people to torture in order to make their paintings more real, need merely be alluded to.

Zeuxis died of laughing at the picture of a comical old woman which he had painted ; while Spinello of Arezzo died of terror in having painted Lucifer too ugly.

and hair, the calm serenity of his countenance, the heavenly light and wisdom of the eye, the goodness indicated in the mouth, and all the other attributes of the god, till he were more inclined to worship than admire. It was not admiration merely, but love and respect which were enkindled in the mind of the worshipper. Imagine then the feelings of a Greek who, in a land said to be "the work of the gods, and of the ancient heroes,"¹ as he passed from shrine to shrine, at every spot connected with his religion, at every locality pointed out by nature as suitable and acceptable to the gods, found representations of the divinities, not rude, formal, lifeless productions, but forms in each of which he could find subject for meditation and delight. How must his enthusiasm have been excited, when, on leaving the city by any of the public roads, the marble stela, the lofty column, the honorary inscription, would remind him at each step of glorious ancestors and fellow-countrymen, whose achievements had earned for them an immortal fame! Imagine the effect produced on the mind of the successful competitor in the games, and of the enthusiastic spectators, in hearing the victor's praises sung by the chief poet of the nation, in seeing his statue executed by the first sculptor; and himself, envied by the great and noble, his late

¹ Hegesias, *apud* Strabo, ix. p. 396.

competitors in the games,¹ after receiving his prize, proceeding to the temple of the Olympian Jove, where even the god himself was habited in an embroidered robe, in no way more gorgeous than that worn by the late combatant;² where he appeared indeed as though presiding at the games, crowned with the olive-wreath, and holding the Victory, as if to do him honour. Nor was this all—but coupled with his own name to hear his father's, and to feel that in that moment he had repaid all that fond parent's care and love, to know that henceforth his own name would be bound up in his country's history, that time would be called by his name, that every event which might happen during four long years would be said to have happened in such a year of his Olympiad! Imagine, if possible, his feelings as he approached the chryselephantine table on which lay that crown, to obtain which he had been training himself for ten long months,³ his proceeding in triumph through the Stadium,

¹ We read of a king of Macedon, and of a tyrant of Syracuse contending in these games, of Plato's winning a crown for wrestling at Corinth, and of Pythagoras one at Elis.

² It is possible that it was some such robe which Zeuxis wore, having his name embroidered on it in gold letters: for this happened at the Olympic games, and Zeuxis had been employed to paint a picture of the Olympian Jove.

³ One instance is recorded in which the excessive joy was too great for the poor victor's strength, and the poet sank down lifeless at the judges' feet.

containing its seventy thousand spectators, and hearing them sing the hymn of Hercules, beginning, “O glorious victor, hail !” When we reflect on these and other honours which awaited him,—his being borne in triumph to the Gymnasium to receive the homage of his brother athletes, his being invited to the feast of victory in the Prytaneum, and when he left the city his proceeding as though in a triumphal progress to his native town, the wall being broken down to receive him, the whole city coming out to do him honour crowned with chaplets and fillets, and his then making his solemn entry at the head of a procession,—which in one instance we are told consisted of three hundred chariots each drawn by four horses,—to be henceforth supported at the public charge, and entitled to the post of honour in all public assemblies,¹—

————— palmaque nobilis
Terrarum dominos evehit ad Deos,—

we can imagine no better figure that an apostle could lay before his hearers, to incite them to strive after a crown of glory.

What must have been the glory of these games, when such a man as Sophocles, his hoary head crowned with ninety summers, thought it not

¹ The reader is referred to West’s *Dissertation on the Olympic Games*, and D’Hancarville, *Recueil d’Antiquités*, iv. 157, for a full account of these honours and privileges, and of the advantages and evils consequent upon them.

beneath him to contend for a prize, and died of joy in having gained it ! What ought to have been the merit of other performances, when out of seventy-five tragedies written by Euripides, and one hundred and five comedies by Menander, five only of each received a crown ! Philip of Macedon, when one of his chariots had won a prize, was as rejoiced as if he had won a province or begot a son, and signalized the event by stamping it on his coins.¹

¹ Let it not be thought that this was a mere trial between jockeys and prize-fighters. The object the state had in view was to perfect the symmetry of the body, to increase its agility and power, and render every man fit to serve his country at the hour of need. Euripides, however, scoffs at the idea of the athlete being better suited to serve his country, while Hippocrates and Galen inveigh, in somewhat too fanciful a manner, against the evils induced upon the system by the gymnastic process. (Galenus, *Suasoria ad Artes Oratio*.) But it must not be supposed that nothing else was aimed at. Conjointly with gymnastics for the body, music for the mind, with all those accomplishments which came under that head, was considered as the essential element of education. (Plato, *De Rep.* ii.—The first thing Plutarch mentions in the life of Pericles, is the name of him who instructed him in music.) The man who could not sing was looked upon as rude ; even Themistocles, if he could not play upon the lyre, was regarded as uneducated. Plutarch, in his treatise on music, says, that the ancient Greeks thought it not undesirable to teach their children music, believing that it helped to form and regulate their minds to what was good and comely, and to incite them to every noble action : and he affirms that if any one of a liberal disposition applies himself to the study of music, he will come to admire and embrace whatever is noble and just, and to hate and condemn whatever is the contrary : such a man, he says, will be free from

Could a statue, in the Altis, or sacred enclosure of Jupiter, erected under such circumstances, have produced no other sensation than those which strike the student in our museums? It was thus that art produced a strong reaction on religion, and from its beauty and perfection tended in some measure to modify the evils of idolatry. Quintilian, speaking of the Minerva at Athens and of the Jupiter Olympius at Elis, says, these works possessed beauty which seemed to have added something to religion, the majesty of the work being so worthy of the divinity. And in another place he says that the statue of Jupiter by Phidias¹ had done much to awaken a greater degree of

every base action, and will ever study, both by word and deed, to attain to that which is decorous and good. (*De Musica*, xxvi. and xli. pp. 1140 and 1146.) Aristophanes speaks of music and virtue as identical. (*Equit.* 191.) The Pythagoreans, says Quintilian, played the lyre on awakening in the morning, and lulled themselves to sleep with it in the evening. (ix. 4.) Music is said by Aulus Gellius, (iv. 3,) Athenæus, (iv. 14,) and many other ancient writers, (see Dutens, *Origin of Inventions*, bk. iii. ch. 13,) to have been employed to cure diseases; and by Aristotle (Plut. *De Irâ*) to alleviate the pains of torture; their slaves being always flogged to the sound of music. The compulsory study of music was enacted by law. Ælian tells us of a curious application of music to the arts. Theon, a painter, having executed a portrait of a warrior, would not withdraw the curtain, till he had aroused the spirit of the spectators by a martial air. (*Var. Hist.* ii. c. ult.)

¹ "Before all others is Phidias,"—"the most famous of artists,"—"an artist who can never be sufficiently praised."—(Pliny.) "Inimitable for grace and beauty."—(Plut. *Peric.* 13.)

reverence towards this deity. No wonder then that the expert artist was held to be inspired of the gods, as narrated to us expressly concerning Phidias.¹

“Then nature form’d for Love’s embrace,
The earth in brighter glory trod;
All was enchanted ground, each trace
The footstep of a God.”

SCHILLER’S *Gods of Greece*.²

But an anthropomorphic belief, religious veneration, enthusiasm, patriotism, or the other qualities we have been considering, however conducive they may have been to the perfection of Greek art, are worth nothing unless guided by Wisdom. Minerva reigned supreme at Athens. All classes acknowledged her authority. It was not by the individual exertions of any one class that it raised itself to perfection, but by its harmonious relations with the rest. All the conditions of life were regulated by one principle—the unity of wisdom, goodness, and

¹ The same sentiment is expressed also in an epigram,—

“Say, Phidias, did the god come down to thee?
Or didst thou mount to heaven his form to see?”

² This poetical translation is by Patterson: the original runs thus:—

“An der Liebe Busen sie zu drücken,
Gab man höhern Adel der Natur;
Alles wies den eingeweihten Blicken,
Alles eines Gottes Spur.”

Die Götter Griechenlands.

truth, which developed itself by laws, modified and accommodated to each condition. The Arts, like the Graces, held each other by the hand: the Sciences, as the Muses, formed portions of one body. Painting, sculpture and architecture, music, poetry and oratory, history, science and philosophy, were all intimately connected together, and formed upon one model: but though the principle was common, the rules were distinct and suited to every necessity. If the works on art which we know to have been written, had come down to us, we should no doubt have had writings as valuable as the most esteemed works of the poets and the orators. Genius was regulated and fostered by teaching. Let it not be then supposed that the artist can attain perfection by his own unaided genius: nor let him blindly follow the teaching of his age, or he will rise no higher. Art itself must be perfect, if the artist seeks perfection. It was this no doubt, the excellency of their teaching,¹ their seeing around them men distinguished by all that was great and glorious, and their beholding on every side the masterpieces of their art, at once serving for instruction and incentive, which enabled the Grecian artist to succeed in imparting a charm to everything he touched.

From the causes which have been described,

¹ It is remarkable that there is scarcely an artist at all eminent in the history of Greek art, but we know the names both of his preceptor and his pupils.

we cannot wonder that art was patronized, nor must we forget that it was not mere wealth which fostered it. Each town desired to have the most perfect images of the several divinities, but especially of its protecting god. It was thus that each city became filled with works of art, even the smaller cities possessing so many as to be incredible to us. The accounts we have of them are from late writers, as Pliny and Pausanias, who flourished at a time when most of these cities had suffered from war or fire. The number of statues contained in Corinth surpasses belief, and even after its destruction, Pausanias found as many statues here as in other cities. In Athens, also, after being so often plundered, he describes three hundred statues as worthy of particular notice. Altogether, Pliny supposes that there must have been three thousand in this city, and as many at Olympia. In the Parthenon alone there were six hundred, some of which were colossal. From Delphi, after having been ten times pillaged, and five hundred bronze statues had been carried away by Nero from the temple of Apollo only, there remained some hundreds more to be described by Pausanias. In the Altis, at Olympia, he enumerates two hundred and thirty statues of victors in the Olympic games, omitting many of less consequence, together with an incredible number of statues of the gods, many of which were colossal : and in

the temple of Juno he describes twenty statues, chiefly of gold and ivory. Many of these chryselephantine statues appear to have been made at Syracuse, for Diodorus relates that on one occasion Dionysius the tyrant sent off two shiploads of such statues to the sanctuaries of Delphi and Olympia, but the ships were seized by Iphicrates the Athenian general, and the statues melted down to pay his men. Such was the wealth of Greece in works of art that after three centuries of Roman conquest, Pausanias was able to describe two thousand eight hundred and twenty-seven statues, thirty-three of which were colossal. Of the colonies in the islands and Asiatic cities, it is sufficient to mention on the authority of Pliny, that three thousand were taken away from Rhodes, one hundred of which were of colossal size, and three others by Bryaxis. Samos contained in its temple three colossal works by Myron standing on one base. Cyzicus is described as having so many temples and statues of the gods, that it seemed as though they had disputed for the possession of the city. Tarentum, Syracuse, and other cities, when conquered by the Romans, were filled with statues. It would be in vain to speak of Delos, Ephesus, and the other great sanctuaries, but even in obscure cities we find the same taste prevailing. Two thousand statues were destroyed by the Macedonians on taking Thermon in Ætolia. Ambracia

in Epirus, when taken by the Romans, was found filled with the rarest works of bronze and marble, together with the choicest paintings. Aspendus in Pamphylia, is described by Cicero as having possessed a vast treasure of most excellent works of art; the medals of Panticapæum in the Tauric Chersonese exhibit “a grandeur of style, and truth of execution, unmatched by the productions of any other age;”¹ while those of Syracuse and the other Sicilian towns are the gems of modern collections.

The instances above quoted may give some idea of the cultivation of art by the ancient Greeks. It must not be attributed to luxury or ostentation, but it must be connected with the social and religious feelings of the people. Either the statue was an offering of piety to the gods, or it was an act of justice to distinguished individuals. No man was allowed a statue, unless he had deserved it, but the ways to distinction were open to every citizen. Hence it was esteemed the highest honour to be entitled to a statue. Quintilian speaks of it as a divine honour which ought to be accorded but rarely. John Damascenus regarded it as the triumph of virtue, and Chrysostom as its true reward: — “Æneum stare magnum esse videtur generosis viris, et digna virtutis merces.” — (*Orat.* 31.) Nothing is so useful, says Livy, as to

¹ Dil. Soc. *Specs. of Anct. Sculpt.* l. xlv.

have such objects before our eyes, teaching us what we owe to the good of the republic, and to glory. Honour would have been considered as contemptible, if it could have been bought for money; and virtue would be vilified, were we to present to it a prize which avarice might claim. To have, and to deserve a statue, were considered as of equal honour, for one implied the other. No man ever erected a statue to himself, or bribed his friend to vote one to him, for this would have only blazoned forth his own unworthiness. The statue was not a private, but a public monument.¹

¹ Hitherto, the monuments in St. Paul's have been public monuments, inscribed with the words, "At the public expense;" "By the King and Parliament;" "By his grateful country;" and it is gratifying to read such inscriptions: but latterly class-monuments have intruded themselves into the sacred area, monuments raised by "pupils and contemporaries." Such monuments should have been placed in the College of Surgeons, or in the College of Physicians. What is to prevent men of other occupations seeking to honour *their* class, by raising a monument to one of their members? If a public monument is deserved, be the individual whom he may, let it be raised by the nation. The Censor Cornelius Scipio removed from the Roman Forum all statues of magistrates which had been placed there by themselves or friends, allowing only those to remain which had been erected by order of the people or the senate. "Among the ancients," says Guasco, "it was the public interest of the country which claimed and required honorary monuments due to merit and to virtue. These immortal tokens of national gratitude were the principal sources of those virtues, and of that heroism, of which ancient history affords us so many examples." (*De l'Usage des Statues*, p. 237.) That was a noble inscription which once existed

Emanating from the public, its size was prescribed by law. At first, statues were erected only to the

in the Pantheon at Paris, AUX GRANDS HOMMES, LA PATRIE RECONNAISSANTE, but which was removed from motives of jealousy. I hold it as a species of desecration, where a building has been devoted for ages to those who are distinguished in any manner, for persons of another class to intrude themselves. Westminster Abbey is now associated with the names of many men of genius, and is become an honourable resting-place for the great and learned; but I should have preferred to see it, as it once was, a funereal chapel of the royal dead. Cambridge or Oxford would be a more appropriate locality, and therefore a more honoured one, for men of genius. Our national cathedral, St. Paul's, is a fitting receptacle for heroes. They who infringe the order, Dean and Chapters, or whoever they may be, should be liable to fine. Pope wrote an epitaph on one who refused to be buried in Westminster Abbey with kings whom he despised. It is fortunate that his ashes do not desecrate the splendid fane. What so distressing as to see an ancient private chapel in some Gothic church invaded by the modern Smiths and Browns illegally dubbing themselves *Esquire*, while the tombs of its knightly owners lie in neglected ruin, or are swept away to make room for the upstart marble? Or, which is equally sad, to see the fine old mansion, associated with our country's history, and endeared with many a recollection, passing into the hands of dishonest agents or usurious money-lenders, while its astonished and unsuspecting owners wander forth in quest of humbler lodgings? Just so the noble and proud Venetian skulks forth from his squalid *caffè*, and concealed in his dark gondola, mournfully casts a glance at the palace of his ancestors now tenanted by Austrian sbirri.'

In ancient times it was customary to put memorials of the achievements of the owner in front of his house, and though the house were afterwards sold, it was forbidden by law to remove these trophies; and thus, as Pliny says, the memory of the late owner triumphed still, though his house was tenanted by some obscure purchaser.—Pliny, xxxv. 2.

gods, and these exceeded not three feet in height ;¹ but even in after-ages, when a colossal size was given to the gods, the statues of mortals were not allowed to exceed life-size, while the heroic size, for Hercules, Antinous, and other heroes and demigods, was limited to the proportion of one-third larger than the natural size. This restriction of size as regarded the statues of mortals formed one of the conditions imposed in the prizes at the public games, and the judges are described by Lucian as being more careful of this particular, than they were in the examination of the candidates themselves.

Even among the Romans, we find Cicero ridiculing his brother Quintus for having a statue so big that it made himself appear contemptible ; and Plautus, in like manner, laughs at a statue, of seven feet in height, erected to the memory of a common soldier. A story is told of Alexander, that being in Miletus, he observed several statues of unusually large dimensions, representing conquerors in the Olympic and Pythic games. Where, said he sarcastically, were these, when the barbarians conquered the city ?

If we turn our eyes for a moment on Roman times, and Roman cities, what a contrast do we behold ! We find as many statues here indeed as

¹ This was the size of the most ancient statues in the Roman Forum.—Pliny, xxxiv. 11.

in Grecian countries, but they are not their own, they are the proceeds of conquest and of spoil. We have witnessed the losses sustained by the Greek cities at their overthrow. The conquerors returned to Rome, bringing with them in triumphant entry the statues of their conquered nations. On the entry of M. Fulvius, that general brought with him from Ætolia, two hundred and eighty-five brazen, and two hundred and thirty marble statues; while the triumph of Paulus Æmylius is described as being yet more magnificent. It occupied three days, one of which was devoted to the procession of colossal and other images borne on two hundred and fifty carriages. Two thousand statues are said to have been removed from Volsci.¹ In the triumph of Antigonus, king of Syria, a countless number of statues were carried in procession, each of which was dressed in robes of gold and silver, and the fingers decorated with rings. In the Dionysiac festival of Ptolemy Philadelphus at Alexandria, an immense number of statues and colossal figures were drawn on cars of a prodigious structure.² In the triumph of Antiochus Epiphanes, a countless number of gods were carried in proces-

¹ Even in Greek times it was customary to rob the conquered countries of their images, though they usually respected the statues of the gods.

² We may form some idea of the excellence of Greek painting when we are told that notwithstanding all these statues, what was admired most were the superb paintings from Sicily.

sion. Sometimes statues were expressly made for the occasion, and these of the most costly materials. In Julius Cæsar's triumph after the African war, the images were made of ivory and gold, and among these was one of Cæsar himself. The colossal head of Pompey, executed for a like purpose, was composed of a mosaic-work of pearls. The funereal car of Septimius Severus was adorned with ivory statues and paintings, together with an image of the emperor, seated on an ivory couch. So common, at last, were the triumphal entries at Rome, and granted on such slight occasions, that Tacitus says generals would sometimes hesitate to leave upon some foreign expedition, lest on their return they should be placed on a footing with those questionable conquerors whom they so despised. Thus, at length, Rome was said to have as many statues as men. They decorated the temples, theatres, forums, circuses, and thermæ, and, when these were full, they were taken, first by the generals and afterwards by the citizens, to their private houses. We are told by Pliny that three thousand statues were placed in the temporary theatre of Scaurus, and probably as many more helped to furnish the palace of the Cæsars, Hadrian's villa at Tivoli, and his mausoleum at Rome. The result of such luxury was as might have been expected; having such works of art in their own houses, men despised the temples of the gods.

III.

THE BEAUTIFUL.

But let us take a nearer view of art itself, and as we have seen some of the causes which led to its excellency, let us now consider in what that excellence consisted.

The first principle which we meet with respecting Grecian art, is that it sought always the beautiful.¹ Nothing common or vulgar was to be allowed: every object was to be exhibited in the most beautiful aspect of which it was capable. The ancients, says Aristotle, pronounced the beautiful to be the good. And so Socrates, — Nothing is beautiful which is not good.

“ Muses and Graces, daughters of high Jove,
When erst ye left your glorious seats above
To bless the bridal of that wondrous pair,
Cadmus and Harmonia fair,
Your voices peal’d a divine air :
‘ What is good and fair
Shall ever be our care.’ ”

¹ Lucian. *Charidemus*, sive *De Pulchritudine*.

Thus the burthen of it rang :
 ' That shall not be our care
 Which is not good and fair.'
 Such were the words your lips immortal sang."¹

Which do you think, asked Socrates of Parrhasius, do men behold with the greatest pleasure and satisfaction — the representations by which good, beautiful, and lovely manners are expressed, or those which exhibit the base, deformed, corrupt and hateful? The most beautiful of all spectacles, says Plato, for whoever wishes to contemplate it, is it not that of the beauty of the soul, and beauty of the body, united, and in perfect harmony with each other?² The Greeks ever believed beauty, more especially of the female form and countenance, to be indicative of goodness.

——— " Every spirit, as it is most pure,
 And hath in it the more of heavenly light,
 So it the fairer body doth procure
 To habit in."

Spenser.

He alone was esteemed beautiful, who joined a

¹ The above free but happy translation is given by J. A. Symonds, M.D., in his *Principles of Beauty*, 8vo. Lond. 1857.

Μοῦσαι καὶ Χάριτες, κοῦραι Διὸς, αἳ ποτε Κάδμου

Ἐς γάμον ἔλθοῦσαι καλὸν αἰεῖσαι ἔπος·

“Ὅττι καλόν, φίλον ἐστὶ τὸ δ' οὐ καλόν οὐ φίλον ἐστίν.”

Τοῦτ' ἔπος ἀθανάτων ἤλθε διὰ στομάτων.

THEOGNIDIS *Sententiæ*, v. 15—18.

² “Hence the idea of beauty joined to that of goodness, in the composition of the word which designated in the Greek language

virtuous soul to a body full of vigour.¹ They who were possessed of beauty, were esteemed the happiest of men, and honoured by the gods. According to an ancient tradition, it was Love who gave to Greece the Fine Arts. Pausanias says that the Venus of Megalopolis was called Mechanitis, or the artist, "because, for the sake of beauty, most of the operations of art take place." It is the beautiful, says Lucian, which exalts the virtues, which adds charms to justice, to wisdom, and to

superior merit, pre-eminent merit, Καλοκάγαθός, Καλοκάγαθία, a word which we see repeated a thousand times on the Greek vases, applied to every kind of person, and from every kind of motive—through friendship, through gratitude, through piety; a word, in fine, which comprising at once the idea of physical beauty and of moral beauty, considered as inseparable, thus offered to the mind a perfect image, similar to that which was presented to our eyes by the beautiful productions of art."—Raoul-Rochette, *Lectures on Ancient Art*, p. 133.

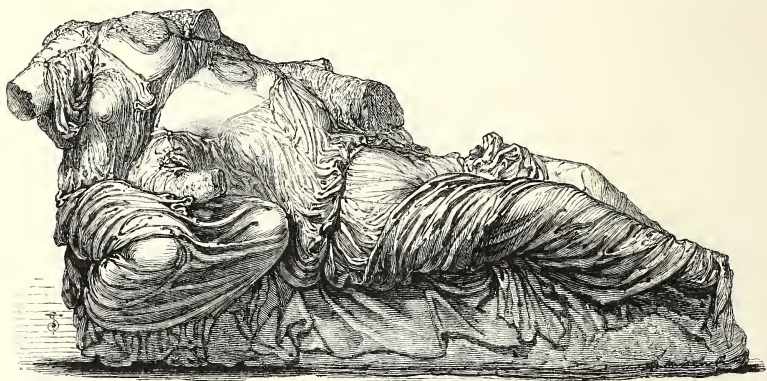
"The sculptures of the Greeks display the mind; they aim at a character, rather than an individual expression, even where there was a necessity to preserve resemblance, and where they did preserve it; they soar from the humbler to the more elevated display, from the personal to the moral, from the private object to the public instruction."—Bromley, i. 303.

¹ Lucian. *In Anach.* "Amongst the Greeks, the best man, and the most highly honoured by the public, was he who could manifest the greatest personal worth, and the most superior ability. All were invited to a competition, where whatever was truly excellent in nature, in conduct, and in arts; whatever was great, admirable, and becoming; whatever could tend to give the greatest degree of finish and completeness to the human character, was the object of general admiration."—*Barry's Lectures*, lect. i.

valour ; it is this which makes everything valuable, which without it would be mean and contemptible. Vulcan, the famous artificer, was said never to have succeeded in his art, unless the youngest of the Graces attended him. It was an ancient practice to make the good as good as possible, but to conceal and diminish the bad. The Theban law, indeed, if we may trust *Ælian*, not only confined works of art to the beautiful, but inflicted a fine for delineating anything offensive to the eye. Plato prescribes to the artists of his republic that they should create nothing illiberal or deformed, as well as nothing immoral or loose, but should everywhere strive to attain to the nature of the beautiful and the becoming : while Aristotle, in like manner, strove to guard from the view of youth all objects capable of exciting a low and degraded taste.¹ In conformity with this precept the Greeks avoided all

¹ On the same principle the poets sought to invest everything with a glorious aspect. Do base intriguers seek to corrupt the fidelity of a lovely wife—they are the illustrious suitors, god-like suitors ; do a mutinous crew rebel against their captain—their noble mind is persuaded ; does a wicked enchantress turn men into swine—she is the venerable Circe, the immortal Circe, the fair-haired Circe, the divine one of goddesses ; does terrible Charybdis engulf ones companions—it is the divine Charybdis ; does a poor blind minstrel sing—it is the hero Demedocus, the divine bard ; is a pigsty described—it is a lofty abode, beautiful and large, and the swineherd is divine, chieftain of men. So too in the *Iliad*, the ruthless slayer of Eetion and her seven brothers is designated by Andromache as the divine Achilles.

that was unnecessary and unbecoming, so that they could preserve the likeness. Catullus describes the Fates as old, wrinkled, and bent with years, but the Greeks represented them as the very reverse of all this.



CLOTHO AND LACHESIS.—PEDIMENT OF THE PARTHENON.

In the pediment of the Parthenon¹ they are portrayed as fair and young. So delicate and graceful do they appear, that this group is regarded by artists as an inestimable masterpiece of antiquity. Only in their being draped, says Montfaucon, are they to be distinguished from the Graces. Not content with concealing all marks of horror, not

¹ See other remarks on this subject in my Essay "On the Lost Group of the Eastern Pediment of the Parthenon," *Mus. of Class. Antiq.* i. 396.

content with making them beautiful, the sculptor must represent them with forms of perfect loveliness. Of the two youngest sisters nothing can be more beautiful, nothing more touching, than the affectionate confiding manner in which the one figure, Clotho, reposes on the other. After bestowing all his skill in the execution of these statues, the sculptor must needs seek to embellish them further with necklaces and bracelets.¹

Nocturnal Fates ! mild, gentle, gracious-framed,
Atropos, Lachesis, and Clotho named.

ORPHEUS, *Hymn* lviii. 14.

Indeed, Venus Urania was considered as the eldest of the Parcæ;² and in the Orphic Hymn to this goddess we read, “Thou governest the three Fates.” Even the Furies, painted by the Latin poets as old, squalid, gigantic, terrible, and arrayed with vipers, are exhibited by the Greeks as beautiful young virgins. Pausanias describes them as of serene countenance. Medusa, though one of the Gorgons, was of matchless beauty. So beautiful was Nemesis, the goddess of vengeance, considered, that Agoracritus of Paros, the favourite pupil of Phidias, found no difficulty in changing a statue of Venus into one of that divinity. The Amazons are serious, without any expression of fierceness. In aged figures, as

¹ “On the neck and wrists traces of ornament are discovered.”
—*Ancient Marbles of the British Museum*, vi.

² Paus. i. 19.

in Jupiter, Neptune, and the Indian Bacchus, the beard and arrangement of hair are the sole evidences of age ; neither wrinkles, nor hollow temples are seen ; the cheeks are less full than in some youthful figures, but the cheek-bones are not projecting. The deformity of Vulcan's lameness was concealed by Alcamenes, in the statue of this divinity at Athens, by the more than ordinary beauty which he succeeded in imparting to his countenance. Although the figure was standing, he so managed the drapery as to express lameness without exhibiting deformity. Agoracritus, for the same reason, chose a sitting posture, in order that he might the better avoid the offensiveness of deformity. The figure was draped ; and yet he so skilfully attended to the anatomy, as to convey to the mind of the spectator the idea of that which he thought proper to conceal. In each case the artist chose rather to depart from the custom of representing the gods as naked, than by adhering to it to exhibit a defect. The artist seemed ever to bear in mind the serene life which the gods enjoyed, that state, in which a happy and passionless existence, a cheerful serenity, a celestial joy, and godlike calm, for ever reigned.

IV.

THE IDEAL.

The faces of the gods are always joyous, and always maintain a similar expression, that of serenity and joy, though each deity has his own peculiar characteristic. In the portraiture of the gods they sought to give the highest ideality to the expression, divesting it of all earthly passions.

But it is not only in the gods, but in heroes also, and indeed in every circumstance, that the Greeks aimed at ideality. In representing a god, the sculptor sought to impart to his work the highest character of divine excellence; if a hero, a portion of the divine image was supposed to rest on him; if a child,¹ the development of those attributes for which he afterwards became famous; if an aged person, he sought how he could soften the marks of age, and decay of nature. In the Hercules and the Laocoön, the development of muscle is carried to the limits of possibility; in the Hermaphrodite the

¹ I più teneri bambini son disegnati con una grandiosità che sdegna minuzie, con una rotondità di fronte, con una incassatura di occhi, con una quadratura di forme, che fa parerli qualcosa sopra il lignaggio umano. — Lanzi, *Notizie della Scultura*, p. 40.

artist was not content with representing the double nature of the being, but he endeavoured to display this characteristic throughout the entire frame. The great distinction, however, which the artist had in view, was to impart a spiritual beauty to his gods, and a corporeal beauty to his heroes. The gods he represented as devoid of passion, his heroes partook of the delicacy of female beauty. The expression of face of the Laocoön, originally adorned with a laurel wreath, and of the dying Achilles, is almost unruffled. So also in the Wrestlers.¹ In the Æginetan pediment, Laomedon and Patroclus, though mortally wounded, are still unmoved, sustaining themselves in beauty and dignity, smiling upon death.² In all the prostrate figures of the Elgin and Phigalian marbles we do not find one countenance on which are expressed the marks of horror or dismay. Hercules is exhibited as in youthful beauty. In the Apollo the only indications of anger are pointed out in the inflated nostril, of contempt in the raising

¹ How different are the Florentine Wrestlers from Canova's Wrestlers of the Vatican in this respect.

² The sculptures of Ægina and Phigalia, two of the most interesting specimens of the great period of Grecian sculpture, exhibit the same unvarying principle in the practice of this fine art.

We are happy to hear that the relation of these admirable works to the architecture which they adorned, will be explained in a publication, long a desideratum, announced by Professor Cockerell, one of the original discoverers.

of the lip. So in the representation of Bacchanals, however violent their attitudes, however wild their gestures, they are always exhibited with faces free from emotion. In the groups of the Laocoön,

“Opus omnibus, et picturæ et statuariæ artis, preferendum;”

and of Niobe and her daughters, were it not for the action of the whole, and of the individual parts, we should be at a loss to trace the indications of horror in the comparatively placid countenances. We should at most say that in the one were indications of deep struggle, in the other of absorbing woe. Of such statues as Niobe it may be said,—“Their faces did rather beautify their sorrow, than their sorrow cloud their faces.” What can be more touching, more beautiful, or more true than her pleading look, her vain attempt to shelter and protect her offspring, forgetful and regardless of her own danger! But though not expressed there, lest it should detract from beauty,¹ the artist did not omit to indicate this feeling in other parts.

¹ The head of Moses would never have been represented by an ancient sculptor with two horns, like those of a satyr; the “meekest of men,” whose countenance shone with a divine glory, have stamped upon his face a terrific scowl; or the “servant of God” have worn a beard, the excessive length of which required the constant use of one of his hands. (*Numb.* xii. 3, 6.)

They who take a different view of it point to *Exod.* xxxiii. 19, 22.

In the Laocoön the skilful anatomist may detect it, though no cry escapes the lips, in the expansion of the chest, the straining of the throat, the contraction of the belly, the drawing-together of the fingers, the working of the muscles of the feet, in the contortions of the veins and tension of the muscles. While writhing, however, with pain, the hero does not forget his noble origin, his sacred character : instead of following his deadly enemy with his eyes, or averting them in fear, he fixes his regard on heaven ; his body strives manfully with his corporeal foe,—

“ Ille simul manibus tendit divellere nodos.”

Æn. ii. 220.

while the mind, pregnant with emotion, recognizes the ill to come from heaven.¹ Instead of bellowing

¹ This opinion has been controverted by a celebrated and able anatomist, who maintains that the silence proceeds not from magnanimity, but from an impossibility of utterance during great muscular exertion in the body. But in the writings of this author a too great importance is given to anatomy ; in the outward form, sacrificing to it the beauty which we admire in ancient sculpture ; (p. 203 ;) and in the inner sentiment, laying too great a stress upon the influence of the body on the mind. Thus, speaking of an infant's smile, he says, “ The expression is in fact the spontaneous operation and classification of the muscles, which await the development of the faculties, to accompany them closely when they do arise, and in some measure to control them through life. It may be too much to affirm that without the co-operation of these organs of the frame, the mind would remain a blank ;



THE LAOCOON.

Photographed from the Original.

with maddened pain, like Virgil's hero, the mouth is

but surely the mind must owe something to its connection with an operation of the features, which precedes its own conscious activity, and which is unerring in its exercise from the very commencement." (*The Anatomy and Philosophy of Expression.*)

Though the accurate knowledge of anatomy evinced by the ancient sculptors forbids us to agree with Burke, who, in his chapter on Taste, compares the anatomist to the cobbler mentioned in the story of Apelles; or with Byron, who in speaking of the Venus writes :—

"I leave to learned fingers and wise hands,
The artist and his ape, to teach and tell
How well his connoisseurship understands
The graceful bend, and the voluptuous swell :
Let these describe the indescribable :
I would not their vile breath should crisp the stream
Wherein that image shall for ever dwell ;
The unruffled mirror of the loveliest dream
That ever left the sky, on the deep soul to beam ;"

yet the too exacting claims of the anatomist, if acted on, would produce that individuality, which the Greeks so carefully avoided; while the explaining away of all moral sentiments by the mechanical operation of the muscles, is what every thinking man would condemn as cold insensibility, and as being false as it is cold; while it is opposed to what all artists recognize as being the highest excellence of Greek art. It would be well for the writer in question had he studied the opinions of other anatomists. Dr. Fau says, "Do not neglect antiquity and study anatomy, but study the antique that you may see the necessity of being acquainted with anatomy." He might have added,—and study anatomy in order that you may understand the antique. Dr. Knox says, "The antique masters knew practically the theory of beauty, they knew that when nature aimed at the beautiful in form, (and without form, there is, there can be no beauty,) she never dis-

scarcely open, expressing pain, but neither fear nor

played to the eye the internal anatomy of bone or muscle, sinew or aponeurosis. All these she and they knew the mind of the observer dislikes and abhors. A hard anatomical style can only be corrected by copying from the life."—*The Anatomy of the External Forms of Man*, 8vo. Lond. 1849.

The same principles are maintained by the Dilettanti Society, vol. i. p. xlii. Mr. Bell, the author of "Observations on Italy," not the same as the author of "The Anatomy and Philosophy of Expression," though fully alive to the importance of anatomy, admits that whether the ancients were acquainted with anatomy or not, their observance of nature, and their greater facilities for observation, render their works superior to any produced by the study of anatomy by the moderns. In speaking of the Antinous he says: "With models such as this, and other precious remains of ancient sculpture, it seems wonderful that John of Bologna and other great artists should have fallen into the error of so constantly seeking to display their knowledge of anatomy, frequently injuring their finest productions, by forcing the features of that science into notice. Because the moderns, among their other philosophic discoveries (?) found that the human body was composed of bones, muscles, tendons, and ligaments, is the statuary called upon perpetually to remind us of this circumstance? Why was it so beautifully clothed with skin, but to hide the interior mechanism, and render the form attractive? Anatomy is useful as a corrector, but no more. Its influence ought only to be felt. In the Antinous the anatomist would look in vain to detect even the slightest mistake or misconception. In the finest works of the ancients I have never seen a muscle caricatured. This science should not be brought into evidence in a statue—it is the beautiful round fleshy forms of the living body only that should be displayed, even in high energetic action. Even in the Dying Gladiator there is no obtrusive anatomy. Sinews, tendons, and muscles are all in play; but hid as in the beautiful forms of youth, not strongly expressed or obtruded on the eye." So in

rage.¹ The indications of bodily suffering, as the swelling of the breast, and contraction of the feet, are not so much those of pain, as firmness.

“Or, turning to the Vatican, go see
 Laocoön’s torture—dignifying pain,
 And father’s love, and mortal’s agony,
 With an immortal’s patience blending. Vain
 The struggle : vain against the coiling strain,
 And gripe, and deepening of the dragon’s grasp,
 The old man’s clench : the long envenom’d chain
 Rivets the living links ; th’ enormous asp
 Enforces pang on pang, and stifles gasp on gasp.”

Childe Harold.

This is more fully expressed by Bulwer :—

“See, round the writhing sire, the enormous serpents roll’d !
 Mark the stern pang—the clench’d despairing clasp—
 The wild limbs struggling with that fatal grasp—
 The deep convulsion of the labouring breath—
 Th’ intense and gathering agony of death !
 Yet ’mid the mortal’s suffering still is view’d
 The haughty spirit shaken—not subdued.”

the Torso, it has been observed, that there is no forced or coarse delineation of fibre and muscle, to demonstrate the actions of anatomy. Indeed, the following science instead of nature, is equally offensive to taste, as it is in a writer who endeavours to show off his learning by the use of hard words. The word *learned* is always applied in sculpture to denote this attention to anatomy.

¹ So Taurus, in Aulus Gellius, (xii. 5,) describes the sick Stoic philosopher as restraining the violence of an agony almost ungo-vernable. He allowed no loud groans, no complaints, no indecorous

In his description of this masterpiece of antiquity, Pliny has been accused for giving particular praise to the serpents : but they are deserving of it. Instead of representing them as dragon-headed, lest they should excite horror, the artist has availed himself of their curved forms, to tie in and connect his three figures, and most admirable is the skill with which this has been accomplished. The artist also has been reproached for expressing the same degree of pain in each of the two sons. Nothing can be more unjust. The younger son is already bitten. The averted face, the closing eyes, the drawing-in of the mouth, express the anguish of the soul. With one arm he tries to remove the serpent's head, the other is thrown up into the air in the abandonment of alarm. His right hand and his right leg denote the extremity of pain. The elder son is the image of fear. He is entangled in the coils, but he is not attacked as yet, and it seems uncertain whether he will not be able to escape.¹

As in tragedy many parts were kept hidden from

words to escape him ; and yet there were manifest proofs of a contest between mind and body for the possession of the man.

¹ It is interesting to know what Burke thought of this group. He says, "The author of the *Laocoön* was as deeply skilled as Halle or Gaubius, and hence he has been able to give that consistency of expression which prevails through the whole body ; from the face, through every muscle, to the ends of the toes and fingers."—Letter to Barry, *Barry's Works*, i. 262.

the public eye,¹ so the Greek sculptor rejected everything which impaired beauty ; he considered how little was absolutely necessary to the representation of character ; he preferred to deviate from truth rather than from beauty. In representing, as he often did, the incidents mentioned by the poets, he never forgot that the amount of force and colouring proper to description, because temporary, is inapplicable to the permanent nature of sculpture. In the Medea of Timomachus, instead of placing before us the fearful deed, the sculptor represented her as regarding her children with looks of mingled love and pity, preparatory to striking the deadly blow. With the same delicacy of sentiment, the murder of Learchus by Athamas, was indicated by the traits of sad remorse evident in the father's countenance after the commission of the fatal crime. Ajax could not be represented by Timomachus, under the influence of fury, without shedding a tear of anguish at the thought of leaving his aged father to deplore his loss. Philostratus gives us several examples of this high heroic feeling,

1

“ Non tamen intus

Digna geri promes in scenam : multaue tolles

Ex oculis, quæ mox narret facundia præsens.

Nec pueros coram populo Medea trucidet :

Aut humana palam coquat exta nefarius Atreus :

Aut in avem Progne vertatur, Cadmus in anguem.

Quodcumque ostendis mihi sic, incredulus odi.”

HOR. *De Arte Poet.* 182.

—as Menæceus, who, having inflicted upon himself a death-wound, stands with placid, serene eye, rejoicing at having saved his country : the dead body of Antilochus, whose features are lit up with joy at the consciousness of having saved his father's life : the dead body of Abderos, the mangled lower portion of whose corpse, half consumed by the wild horses of Diomedes, is concealed from the view of the spectator by a lion's skin : Panthea, still beautiful in her grief ; and Evadne offering herself on the pyre of her husband. In the celebrated picture of the Immolation of Iphigenia, by Timanthes, the attitude of Agamemnon hiding his grief in his hands, erroneously explained by ancient writers as evincing the inability of the artist to depict the intensity of his sorrow, is defended from the attacks of Falconet and other modern critics by Fuseli, who convincingly shows that the attitude was not dictated by inability of the artist, but by his deep knowledge of human nature, and of the indications of sorrow in a noble mind.¹ A similar instance occurs in the Siege of Troy painted by Polygnotus, in which the artist represented poor Cassandra veiled ; but through this veil might be seen the mounting colour of outraged shame. In contrast with this sense of delicacy and decorum, as displayed by the Greeks, we behold Raffaele and Poussin, in

¹ Knowles, *Life and Writings of Fuseli*, ii. pp. 50-58.

their pictures of the Plague, exhibiting the most loathsome and revolting sights, forgetful that their province was to raise compassion not disgust in the mind of the spectator. In representing the infernal regions, Polygnotus, although introducing eighty figures in his composition, of those who were condemned to various punishments, did not exhibit one which excited any degree of horror in the spectator. One of the most interesting monuments of antiquity, in this respect, is that of the Dying Gladiator. No feeling of horror marks the death of the poor combatant, but one of pity comes over us as we behold how the poor stranger, with no friend to care for him, sheds his last life-drop in obedience to a cruel law, and though he has nothing to fear or hope for, meets death with a calm and tranquil brow and with no imprecation on his lips :—

“ Calm in despair, in agony sedate,
His proud soul wrestles with o’ermastering fate.”

“ But his were deeds unchronicled ; his tomb
No patriot wreaths adorn ; to cheer his doom
No soothing thoughts arise of duties done,
Of trophied conquest for his country won ;
And he, whose sculptured form gave deathless fame
To Ctesilas, dies here without a name !”

G. R. Chinnery.

Similar is the pity awakened in the breast on beholding the tomb of a poor slave’s child, the

lines on which betoken affection more sincere than that described on many a statelier monument :—

“ A little child in Diodorus’ hall,
From a low ladder by a fatal fall
Breaking his spine, head-foremost roll’d ; but when
He saw my look of answering pity, then
Forthwith his tiny hands he suppliant spread.
In vain ! Yet weigh not down, O dust ! the head
Of the young child of a poor female slave :
Spare Corax, two years old, in his small grave.”¹

No one so ready as the Greek to discover, and be able to express, the slightest evidence of feeling, no one so quick to detect, and so watchful to avoid, the least appearance of extravagance. Directing his steps in the *via aurea*, he ever preserved “ a noble simplicity, and a majestic composure.” Thus divesting the body of all human passions, he sought to make it superior to human nature, and to partake only of the divine.² The highest degree of human beauty was imparted, but it was referred by the mind of the beholder to corresponding spiritual excellence.³ This, therefore, became the aim of the

¹ *Epitaphs from the Greek Anthology*. By Major R. G. MacGregor. London.

² Guido’s St. Michael in the Capuchin Convent at Rome has been referred to as an example of this principle in the sister art.

³ Quartremère de Quincy conjectures that Raphael from his constant study of the antique was led to represent men in thought, while Michael Angelo from his anatomical studies chose rather to represent them in action. “ From the commencement of his career, as it seems to me, Raphael endeavoured constantly

sculptor. He sought to convey to the marble the hidden attributes of the soul, to awaken by bodily forms the secret operations of the mind;¹ and this was not an occasional exercise, but a constant duty. Socrates is made to observe to Clito that statuary must represent the emotions of the soul by form. "It is not sufficient," says he, "that you give to your works an expression of life, and choice of agreeable forms which will charm the spectator, you must represent by the forms of the body the different emotions of the soul."² And in the same dialogue Parrhasius and Socrates agree that the good and evil principles of the soul may be represented by the material likeness. Images, says John Damascenus, are the interpreters of internal sentiments. All this may be accounted fancy, but it is not so. As an illustration, the reader may be reminded that the ancients constantly made use of animal peculiarities to indicate human attributes. Thus, it has been frequently observed that in the

to represent the minds and passions of men and women, to paint them not only alive, but as influenced by the nature of their minds; by their present thoughts and prevailing emotions. This was his scheme—this his secret."—R. Knox, M.D., *Great Artists and Great Anatomists*, p. 194.

¹ It was probably only this which Plutarch meant, when he said that the Greeks neglected the other parts of the body, confining expression only to the countenance: an observation as we have seen otherwise confuted by the Laocoön.

² Xenoph. *Mem. Socr.*

head of Jupiter are certain characteristics of the physiognomy of the lion, in that of Hercules of the bull, and in those of Fauns and Satyrs of the goat. What is the Hermaphrodite but a most wonderful evidence of the powers of idealism? Lucian describes the idealism of this commingling of the sexes in the picture of the Centaurs by Zeuxis. The picture of Paris by Euphranor, described by Pliny as exhibiting his several characters of umpire of goddesses, lover of Helen, and slayer of Achilles, has been ridiculed by some critics, for attempting to combine discordant elements, but the subject and the artist have been triumphantly vindicated by Fuseli in his "Ancient Art."¹

It was in this representation of the qualities of the soul that Praxiteles, as described by Diodorus, so much excelled: and so highly did Phidias cultivate this principle, that he earned for himself the title of a sculptor of gods rather than of men. It was of this inner beauty that Plato spoke, when he said, that it was impossible that Phidias should not have understood beauty. Aristotle, also, expresses himself almost in the same terms, and praises Polygnotus, as having most rarely expressed the

¹ It would be much more difficult to imagine how Parrhasius succeeded in his picture of the Athenian *Demus*, which "he endeavoured to represent as capricious, passionate, unjust, inconstant, inexorable, forgiving, compassionate, magnanimous, boastful, abject, brave, cowardly; and all in one expression."—Pliny.

affections and passions of men : Timanthes also is said by Pliny to have expressed more than he absolutely painted. In order that we may be the better understood, let us take an instance : Venus, as the goddess of love, is generally regarded as possessing a certain wantonness of expression, but unlike Pigal, in his Venus at Potsdam, the ancient artists considered her as the goddess of modesty, and, as stated by Euripides, as the associate of wisdom. Theophrastus says, "It is in consequence of modesty that beauty is beautiful." Here beauty was not so much external, as concealed : it was not open to the view of all, but had to be sought for and discovered. Where the sensual eye saw no beauty, because it could perceive no wanton smile, the eye of refinement was enchanted with the hidden beauty expressing the nobler emotions of the soul ; for, according to Euripides, it is not the eye which sees, but the mind.¹ Venus could not be represented otherwise than beautiful, but the artist never intended to make this beauty sensual. And therefore I believe that Byron, with a poet's licence, expressed more than he felt, when, looking

¹ "Vertu ne peut jamais être représentée que par la beauté ; métaphysique ingénieuse dont l'objet étoit de représenter les qualités des êtres moraux par les propriétés des êtres physiques, de chercher dans les formes des uns celles qui semblent les plus analogues aux attributs des autres."—D'Hancarville, *Antiquités Etrusques*, &c. iv. 170.

at the Venus de' Medici, he wrote, as though overpowered with a feeling of sensual beauty :—

“ Appear’dst thou not to Paris in this guise ?
Or to more deeply blest Anchises ? or
In all thy perfect goddess-ship, when lies
Before thee thy own vanquish’d Lord of War ?
And gazing in thy face as toward a star,
Laid on thy lap, his eyes to thee upturn,
Feeding on thy sweet cheek ! while thy lips are
With lava kisses, melting while they burn,
Shower’d on his eyelids, brow, and mouth, as from an urn ?”¹

In the same manner writers have pretended to see in the first view of this statue, aversion ; in the next, compliance ; and at last a smile of triumph. In an interesting vase of the Hamilton Collection, is represented the marriage of Hercules and Minerva, attended by Venus and Mercury. The object of the artist is to indicate the connection between industry, virtue and wisdom, as distinguished from indolence, pleasure, and vice. Venus is here put for Volupia or Voluptuousness, as in other vase-paintings, where we find Hercules hesitating between Virtue and Voluptuousness ; and yet the artist has expressed no indication of wantonness, either in

¹ Some writers on Art, however, profess to see nothing but sensual beauty, no intellect or spirituality, no modesty or decorum ; so therefore perhaps it may be so—with some. Instances are not wanting, both in ancient and in modern times, though perhaps apocryphal, of statues having produced an extraordinary effect on some minds.

gesture or costume, but the goddess appears as a modesty-clad female, and with the exception of a diadem and pomegranate, has no indication of her calling.¹



PAINTING ON A VASE IN THE HAMILTON COLLECTION.

This regard for spiritual idealization is the cause that Polygnotus is also praised by Aristotle,² for representing men as more beautiful than they are, while Dionysius merely made them what they are. Ctesilaus, also, is said by Pliny to have made noble men appear more noble; while Aristotle praises Zeuxis for preferring the impossible, if probable, to the barely possible. One who carried this principle to an extreme was Lysippus of Sicyon, who said he

¹ D'Hancarville, *Antiq. Etrusq.* iv. p. 17, pl. 12. The figures in the original are black upon a red ground, which will explain what would otherwise appear to be incorrectness of drawing.

² In another place he praises him for the careful depiction of manners, a point in which Zeuxis was inattentive.

sought to represent men such as they appeared, or should appear, not such as they are. It was for this cause that he was selected by Alexander as the only artist who might represent him in bronze; for whereas others gave his exact lineaments, and indicated even the humidity of his eyes, he succeeded in expressing the energy of his mind, and the courage of his heart.¹ It was thus, says Apuleius, that in representations of this hero were ever distinguished the same vigour of ardent valour, the same marks of noble dignity, the same form of youthful grace, and the same nobility of brow.

Longinus, in speaking of the productions of Plato and Lysias, observes,—“What can we suppose they have in view, who labour so much in raising their compositions to the highest pitch of the sublime, and look down with contempt on accuracy and correctness?—Amongst others, let this be accepted:—Nature never designed man to be a grovelling and ungenerous animal, but brought him into life, and placed him in the world, as in a crowded theatre, not to be an idle spectator, but spurred on by an eager thirst for excelling, ardently to contend in the pursuit of glory. For this purpose she implanted in his soul an invincible love of grandeur, and a constant emulation of whatever seems to approach

¹ And yet this was done without flattery. See the anecdote recorded of him and Apelles, in Plutarch's *Isis and Osiris*.

nearer to divinity than himself.” “I lay it down as a principle,” says Cicero, “that there is nothing of whatever kind so beautiful, but that there is something, above and beyond it, which, though our outward senses do not perceive it, is distinguishable by the mind and intellect.” Burke, whose name is associated with all that is elegant and refined, thus expresses himself in a letter to Barry,—“This is the true principle of poetry and beauty. Homer and Shakspeare had perhaps never seen characters so strongly marked as those of Achilles and Lady Macbeth, and yet we feel those characters are drawn from nature; the *limbs* and *features* are those of common nature, but *elevated* and *improved*.” This is the real secret. Ideal art must be founded upon nature, and is not independent of it. That artist will go astray who seeks to idealize before he is conversant with the forms of nature. The student should be well practised in drawing from the life, before he sets himself to study the antique. Raffaello, who must be acknowledged as no less an authority in all that is beautiful and sublime, has expressed this almost in the same words: “Il modello mio è lodato da molti belli ingegni: ma *io mi levo, col pensier, più alto*; ed essendo carestia di belle donne, *io mi servo di certe idee che mi vengono nella mente*.”¹

¹ “A ce moment, il se produit dans l’âme de l’artiste une idée nouvelle: la chose imparfaite qu’il contemplait et sur laquelle ses

regards sont encore fixés, a disparu à ses yeux ; il semble la contempler toujours, et trouver sa joie dans cette contemplation ; mais ce qu'il voit, ce qu'il considère, ce qu'il aime, c'est cette beauté plus pure dont il conçoit l'idée, image toute intérieure, et pourtant beauté plus réelle que la beauté vivante qui est devant lui : car cette image contient en soi et la beauté du modèle et quelque chose de plus qu'elle emprunte à la beauté parfaite de Dieu ; en un mot, ce que l'artiste contemple au-dedans de lui-même, ce qu'il conçoit, ce qu'il aime, c'est *la beauté idéale*."—Burnouf, *Principes de l'Art, selon Platon*, p. 37.

"The Greek artists appear to have considered the whole of created nature, with all its scattered perfections, but as a mere chaos and rude mass of incoherent materials, thrown together by the great Creator for the exercise of those intellectual faculties he had bestowed upon man—whom he had impressed with ideas of perfection, and a capacity for combining them, to a degree to which individual nature might make some distant approaches, but at which it would never arrive."—*Barry's Lectures*, ii.

V.

INDIVIDUALITY.

But the Greeks were not content with seeking to endow the statues of their divinities with the most perfect bodily grace, and with the highest spiritual beauty; they sought also to give an individual character to each divinity, and to represent, as far as possible, the spiritual attributes of each. It has been well remarked by Colonel Leake, that “the gods were distinguished from one another, among the Athenians, more by countenance, attitude and form, than by symbols;” and this remark will apply to their sculpture in general:—

“Sua quemque Deorum
Inscribit facies.”

OVID. *Met.* vi. *Fab.* 1.

It would be interesting and instructive to classify the images of the gods, and see how each artist felt and treated his subject. In Jupiter we might behold how the ancient sculptor endeavoured to represent the perfection of wisdom and majesty, the highest benevolence, and the utmost placidity of expression. His almighty power, manifest by the

mighty chest and muscular development, is seen exerted in his contest with the Titans, but on all other occasions he was to be exhibited as the Supreme Being, and source of all things. The poet might represent him as partaking of human faculties and passions, but the sculptor could only know him as the Good, the Wise, the Merciful, and the Just,—

“ Most placid, as most mighty.”

The hair is made to part and curl over on the forehead of this divinity, giving to the face a peculiarly majestic appearance; and this arrangement of the hair is seen in the representation of those divinities who descended from him. The eye alone, so full of majesty and power, would be sufficient to represent Jupiter. In the Neptune and the Pluto we see, as we might expect, indications of the same attributes, though differing in their degree and character, but beauty remains the same. In Apollo we behold the highest form of bodily beauty. His spiritual attribute is godlike, intellectual nobleness, and in his bodily representation the artist sought to unite manly beauty with the softness and elegance of youth. Mercury partakes of a more manly beauty, but one which is also characterized by grace and elegance. The form of Bacchus is more feminine. He appears with rounded limbs and expanded hips as a disguised virgin. His form is

waving and undulating, and his look soft, pensive, and almost voluptuous. A tender delight seems to pervade his countenance, the characteristic expression of which is gentleness, modesty, and mildness. Both he and Apollo have long hair, sometimes falling down in ringlets on the neck, sometimes parted on the forehead, in exact imitation of the manner used by females. Bacchus's hair is occasionally dressed out with grapes and vine leaves, imparting an equally feminine appearance. Indeed in both these divinities, but more expressly in the former, the artists sought to represent a commingling of the sexes. All the gods were represented youthful, for they were believed to be endued with perpetual youth, free from all the accidents of mortality. Mars has no marked development of sinew, muscle, or even veins,—

“ No struggling muscle glows,
Through heaving vein no mantling life-blood flows ;
But animate with deity alone,
In deathless glory lives the breathing stone.”

His attitude is that of godlike repose, and strength is exhibited without the exertion of force.

Of the goddesses, we behold in Juno a lofty and commanding aspect, a solemn majesty, a stately gait. Her full and expansive forehead betokens majesty, her large round eye inspires respect, her imperious lip demands submission ; but with all this

we perceive the traits of highest beauty. Minerva does not appear with masculine activity, but, as becomes wisdom, with downcast, meditating eye. Her beauty seems to have nothing earthly in it; it is spiritual, heavenly. Diana is no less known by her distinctive arrangement of hair-knot, than by her open joyous countenance; her beauty is pure and simple; animation and courage light up her face; characteristics which were said to be especially shown in the statue of this goddess in the temple built at Athens, by Themistocles. Venus comes before us, as already stated, not as the goddess of wantonness, but as the goddess of modesty: her eye denotes tenderness and affection; her slightly-opened lips gentleness and joy.

Thus we perceive that the sculptor ever sought to represent the peculiar characteristics of the deity, but in each instance they were made to unite with spirituality and beauty. The object of art ever was to lead the soul to virtue.¹

¹ With all these distinguishing characteristics of ideal beauty, why should not we establish a Christian standard of ideal beauty? If the pagan artist was enabled, by contemplation of the divinity, to express in one image the perfection of majesty, in another that of intellect, in another that of softness, what is to hinder our artists from arriving at some ideal standard of the perfection of the Christian attributes?

VI.

COLOSSAL SCULPTURE.

It has been remarked that many of the works of the ancients were of colossal size. No fewer than one hundred colossal statues were found at Rhodes, each of which, says Pliny, would have made the fortune of another city: three were by the hand of Bryaxis. The famous colossus of that island was one hundred and five feet high, while the Jupiter of Phidias, executed of ivory and gold, was sixty feet, and the Minerva forty feet. The Juno of Samos and many others might be mentioned, though these are the most celebrated. The Jupiter of Tarentum by Lysippus, was sixty feet in height, and so nicely balanced as to be movable by the hand. These works were remarkable, not only for their size, but they were conceived in the highest beauty, and executed with the greatest care. In the Jupiter of Elis "the dignified expression of the highest majesty went far beyond the admiration which its size conveyed." So far from these works being enlarged copies of an ordinary statue, which by increased size would appear bald and plain, the ancient sculptors, like the microscope, increased

the detail of their works as they increased in size. This had the effect, at once, of ornamenting their works, and of giving them a greater apparent magnitude by the very contrast of this minuteness. How is it that the Parthenon looks so immense? To look at it on an engraving representing a parallel view of ancient buildings, it appears one of the smallest of the ancient temples, and yet no one can have seen its ruins without being struck with its apparent size. To what are we to attribute this? It is caused by contrast: contrast with the accessories of the temple, and contrast in its own details. The columns of the peristyle of temples appeared colossal when viewed in proximity with the comparatively diminutive columns of the surrounding peribolus, and the simplicity of the general forms acquired majesty when contrasted with the exquisite finish of some of their parts. It is this very property of uniting in the same object ideas of size and minuteness, which creates perfection, for in this it imitates the operations of nature. There are some ornaments of the Parthenon so small, so fine, so delicate, that their detail cannot be distinguished from below, but this very minuteness appears to have been designed purposely to give to the entire temple an increase of size by contrast.¹ Pliny describes a painting by

¹ Many other instances to this purpose might be pointed out in ancient architecture; but so little is this law of contrast considered

Timanthes in which young Satyrs were represented as measuring the Cyclops' thumb with their thyrsus. In the same manner the Nile and Tiber, as personified by sculptors, are attended with infant children,¹ to give them greater importance. How different is the practice of certain artists complained of by Plutarch, who placed small statues on great bases, thereby exposing their own unskilfulness, by making a small statue appear even less. Great judgment is requisite in this particular, for any departure from the laws of symmetry and proportion, whether in excess or diminution, is attended with failure. The statues of the temple of Venus at Rome were found to be too large, while those of Mercury and Philesius in the Trapezuntian temple

in modern times, that in St. Peter's at Rome, not only is the contrary principle, that of diminishing the apparent size, carried out, but it is considered by the vulgar as a beauty. The outside also of St. Peter's is deficient in the power of contrast. The feature of St. Peter's is its cupola; and to give effect to this, the front should have been kept low, but one has only to compare the views of St. Peter's, as designed by Michael Angelo, and as executed, to perceive that, as it now is, it looks like a statue placed upon too lofty a pedestal. (See Harford, *Illustrations Architectural and Pictorial of M. Angelo*, Plate No. 7.)

¹ These children are *cupids*, and are sixteen in number. They are a Roman pun on the number of *cubits* to which height it was wished that the Nile would rise. (Saml. Sharpe, *Hist. of Egypt from the Earliest Times till the Conquest by the Arabs*, 4th edit. 8vo. Lond. 1859, p. 184.) This passage has been pointed out to me by my friend Mr. Lloyd, to whom I am much indebted in these sheets.

were too small.¹ So in these colossal statues we have long descriptions of the thrones and pedestals, covered with the most elaborate sculptures, intended to produce the same effect. The statue of Minerva was as remarkable, says Pliny, for the delicate sculptures on its shield as for its colossal size. On the helmet of the statue of Rome in the Villa Borghese are sculptured the history of Romulus and Remus. But these sculptured details, how elaborate soever they were, did not interfere with the grandeur of the whole. In a colossal work,

¹ Too great praise cannot be awarded to the arrangement of the sculpture in St. Paul's Cathedral: each monument looks well in its place, and each of them tends to embellish the cathedral. Exceptions to this observation, however, must apply to the monument of Bishop Heber, which is too large for so simple a subject, and to that of Bishop Middleton, which is wretchedly placed: and if, as is reported, a colossal statue of Wellington is to be placed in one of the arches of the nave, a position intended by the architect to be left open, not only will it be difficult to design as an insulated monument, like the Dirce, or Toro Farnese, but it will be badly lit, having a large window immediately behind it, while, from its colossal size, it will detract from the consequence of the other sculpture, and destroy the general harmony of the sacred structure. It is stated by an ancient author, that he who erects a monument unworthy of his country, has inflicted a wrong which will cease only with the destruction of the monument. Single figures, as the Ephesian hero, vulgarly called the Fighting Gladiator, by Hegesias of Ephesus, may be beautiful from many points of view; but this is not the case with groups. With the exception of the Dirce, just referred to, there is scarcely a group extant which can be seen from more than one point of view. Bernini, indeed, pretended that all sculpture should be seen from eight different points of

says Strabo, we require not only beauty in its minor parts, but we look for beauty in it as a whole. With Lucian, in regarding the statue of Jupiter by Phidias, we must admire the god, without looking at his pedestal. And indeed when we reflect upon the enormous size of the statue itself, and on the circumstance that the throne and pedestal, though large, were cut up by bands of bas-relief, one above another, so that the sculpture appeared rich, without being large or prominent, we may imagine that the god, seated as it were alone, and like the Minerva, by his size filling the temple, and almost touching the roof with his head, could not but have appeared imposing and sublime. These works must always have appeared so. At a distance, you were enabled to judge of the enormous size of the image, by contrasting it with the objects around, by comparing it with the size of man himself. It was said of the Jupiter Olympius, that if the god rose up, his head would knock through the roof.¹ The Minerva also was so large, that her

view, but it would have been better had he so designed his own that they should appear to advantage from one.

Since writing the above, the intended position of the monument has been changed, and it is now to be erected in the Consistory Court. The design for the monument I have not seen, but the circular wall behind it is to be lined with some noble bas-reliefs by Calder Marshall.

¹ The Dilettanti Society of 1809 so far forgot the motive as to write,—“It seems to have been too big for the temple, large as

spear might have touched the ceiling. It was not, however, the actual size of these statues which made them appear so large, as the smallness of the temple as compared with them. The beauty of lines in the human face is such, that, however large it may be, it must always appear beautiful; but the majestic simplicity of the countenance, though beautiful in itself, was relieved by the exquisite arrangement and execution of the hair; and in the Minerva by the detail and ornaments of her helmet. From the studied elaboration of the drapery the naked arm or breast stands out in full relief by its round and solid mass, and shows itself to be flesh. The lower parts of the body, which, if naked, would on so large a scale look heavy, are clothed with drapery, the folds and ornament of which produce variety and beauty, and you think that the statue is intended to be seen at this distance, and at this distance only. But as you approach, you perceive, each step as you advance, new beauties which attract attention;

“ Quæ, si proprius stes,
Te capiat magis; et quædam si longius abstes.

HOR. *De Arte Poet.*

that was: the head nearly touching the ceiling, so as to excite the unpleasant idea, that if it was to rise from its sitting posture it must lift up the roof.”—Vol. i. p. xl. In like manner Dallaway mistakes the object.—*Statuary and Sculpture amongst the Ancients*, p. 89.

The detail of the drapery now appears more exquisite, the plain surfaces, which otherwise would have looked heavy, are covered with minute ornament, so minute, and flat, and delicate, as not to interfere with the required breadth when seen from a distance. Even the footstool of the god, and the edge of the sandal of the goddess, are ornamented with minute bas-reliefs, representing Theseus and the Amazons, and the Centaurs and Lapithæ, the relative proportions of which at once impart richness and size to the work itself. The small figure of Victory also, held in the hand, itself of the size of life, not only gives scale to the principal figure, but, by its exceeding delicacy and richness, imparts an idea of care and finish to the whole composition. So the buckler at the feet of Minerva, by its sculptured bas-reliefs on front and back, keeps up the interest of the spectator when tired of looking at the simple figure. These parts were not treated as mere accessories, for they would be invisible at the point of distance requisite for beholding the colossus, but they were studied and finished carefully, as though each were a separate composition. Themistius indeed expressly informs us that Phidias was occupied for a considerable time about the sandals of the goddess. Assisted by these details, the composition can never look bald, the attention never weary. The two elements of grandeur—magnificence and simplicity—are thus conjoined, the breadth and mass

of the colossal figure appearing of increased grandeur and sublimity by comparison with the smaller objects, and these objects appearing of increased richness and beauty by comparison with the simpler mass. It was to this principle, manifested as it was in all the works of Phidias, that Demetrius Phalerius referred, when he spoke of his "magnificence of style united with the most exquisite delicacy." This indeed is the important principle which regulated the treatment of colossal works. In smaller works, as we shall presently see, the skilful artist neglected his accessories, even in his most finished works, in order that they might not interfere with the principal subject: but in colossal works all such accessories were finished with the greatest care, that they might impart richness to what would otherwise appear clumsy.¹ In Phidias's works we are told that "even in the smallest things a magnificence equal to that which the artist had displayed in the entire was to be perceived." Mention has just been made of the footstool of the Jupiter, and of the sandal of Minerva: another instance occurs in the sceptre

¹ The colossal Victory at Apsley House may be cited as an example in point. The ægis of this figure, having no fringe of serpents, wants richness. It looks bald and inelegant: and the same feeling which discarded the serpents, as an emblem of Minerva, should also have discarded the ægis itself, which is not a usual distinction of a figure of Victory.

of the god, which glittered with precious stones and colours.¹

All this is evidence of study: the placing the colossus as it were alone, and in a small temple, the contrast of the smallness of the figures in the bas-reliefs which ornamented the throne and pedestal with the grandeur of the god himself, (for we may feel assured that so far from their interfering with the nobleness and simplicity of the work, as Caylus, Falconet, and Heyne have supposed, they would greatly add to it by the law of contrast,) the extreme delicacy of some of the details, all this is evidence of a master-mind. It was on this same principle that the bas-reliefs on the hypocaustum of the ancient theatre were arranged, the smallness of which was designed to convey an idea of increased size to the actors above it.

¹ This consideration of the effect of colossal sculpture forbids us to consent to the theory of Burke, who confines the beautiful to what is small and smooth. Doubtless some objects must be so, to appear beautiful; but who can deny beauty to a lofty mountain, with snowy top and wooded base, lit up and coloured by a setting sun? Who would find fault with the vast domes of St. Peter's or the Pantheon? A large fruit, again, is almost always beautiful. Neither can beauty in all cases be confined to what is smooth in opposition to what is rough; for who does not admire more the old stone ruin than the smooth plaster wall of a Gothic building?

“Time consecrates,
And what is grey with age becomes religion.”

Schiller.

VII.

CHRYSELEPHANTINE SCULPTURE, AND ICONIC-POLYCHROMY.

Of colossal statues the most glorious were those of chryselephantine workmanship. Of these the Jupiter Olympius at Elis and the Minerva of Athens, by Phidias, are the most celebrated. From the renown and excellence of such statues, all the great temples supplied themselves with sculpture of gold and ivory. Athens, indeed, would seem to have derived a trade from works of this description, which she exported to foreign states. Apollonius is described by Philostratus as going on board of a vessel at Athens, the cargo of which consisted of statues of gold and ivory, and gold and marble:¹ and more than three centuries before this, Syracuse appears to have been equally celebrated in this respect, Dionysius the tyrant² being said to have

¹ The sculptors were so numerous at Athens that they occupied one of the quarters of the city. The braziers and workers in metal had their annual feast, the *chalcia*, which was attended by the whole city.

² We are informed, however, that Gelo and Hiero employed artists from Ægina for the statues which they dedicated at Olympia.—Paus. vi. 9.

despatched two vessels laden with statues of gold and ivory as offerings to Delphi and Olympia. At the Heræum, or temple of Juno, in this latter city, were twenty-five chryselephantine statues, in addition to many of other materials. In consequence of the demand for such works, elephants' tusks were considered of great value, and frequently borne in triumph. Six hundred were borne in procession in the festival of Ptolemy Philadelphus, eight hundred in that of Antiochus Epiphanes, and twelve hundred in that of Scipio Asiaticus. But the value set upon such statues did not arise so much from the price of the material, or the difficulty of the workmanship, as from the exquisite effect produced. The grand idea impressed upon the mind of the artist was that flesh and drapery should be indicated by different colours, and that these colours, while not appearing to affect Nature, should suggest reality. It required but little exertion in the mind of the worshipper, bent in deep devotion before the idol, thinking only of the greatness of the deity, and his attention wrought to the highest fervour, on opening his eyes, for him to be deceived by the sudden contrast of material, and believe in the actual presence of the god.¹ It seems probable

¹ It is curious that Flaxman who is an opponent of iconopolychromy, should accurately enough express this feeling. He says:—"Let not this application of colour, however, in the instances of the Jupiter and Minerva, be considered as a mere

that the vision of our Lord, which St. John beheld, was formed in his mind by the remembrance of this effect of images in pagan temples,—

“The image spotted with divers colours.”

Wisd. of Sol. xv. 4.

In our days we should be apt to associate ideas of dazzling light to such an appearance, but to one living in those times the materialistic expressions of such a vision would be the whiteness of ivory or marble, the face glistening as the sun shining in his strength, the drapery reaching down to the feet and girt about with a golden girdle, the feet of shining brass, and the right hand extended and holding the symbol of divinity. To assist this belief in the presence of the deity, slight tints of colour were resorted to, so slight as to be scarcely perceptible, so delicate that the spectator was not sure whether the colour were natural or artificial. This colour was to be applied with all the judgment requisite to a lady's rouge; it was to produce its effect upon the mind, while its presence could not be detected by the eye. Many instances of this are handed

arbitrary decision of choice or taste in the sculptor, to render his work agreeable in the eyes of the beholder. It was produced by a much higher motive. It was the desire of rendering these stupendous forms living and intelligent to the astonished gaze of the votary, and to confound the sceptical by a flash of conviction that something of the divinity resided in the statues themselves.”

down to us. Pliny says that the Egyptians dyed their silver statues, and that statues so coloured were much enhanced in value. Homer describes the blood-stained thighs of Menelaus as resembling ivory steeped in purple dye.¹ It is probable from the description of the Venus of Cos by Apelles, that a similar effect of colour was there produced. Epicurus, in speaking of the gods, says,—“It is not the real body, but only an appearance of the body; nor is the red blood, but only the appearance of blood.” The eyes of the Minerva were of precious stones,² and it would have been easy to select such stones as should resemble life, but Plato says that the colour resembled ivory: the difference of colour therefore must have been very slight, and sufficient only to create illusion. This stone was probably a chalcedony. This circumstance is most important in the subject of iconic-polychromy. In the Roman acroliths the eyes are filled in with strong colours. Here the colour is but just perceptible. We should regard this therefore as the key for the application of polychromy to ancient sculpture. The hair was frequently gilt,

¹ Ovid alludes to Assyrian ivory, tinted by Mæonian women so that it should not turn yellow; (*Amor.* ii. Eleg. 5:) and he likens the cheeks of Hermaphroditus, when blushing at the advance of Salmacis, to “painted ivory.” (*Met.* iv. 331.)

² The inserting of coloured eyes to statues was a distinct profession.

as in the Venus de' Medici, suggesting the rich auburn hair so much prized by the ancients. Slight blushes on the cheek are described by Callistratus as being evident in several statues, as a Cupid, and a bronze statue of Occasion; and Caylus noticed the same effect exhibited in the statue of a Vestal in the Versailles Cabinet. A Bacchante by Scopas is also described by Callistratus, as carrying a kid, the opened body of which was of a livid colour. In bronze the same result was obtained by an alloy of copper or other metal. The purple border of the toga prætexta was made in statues of Cyprian brass, by adding lead. In the statue of Athamas, after the murder of his son Learchus, the sculptor Aristonidas expressed shame in the countenance, by adding a portion of copper and iron.¹ Silanion, in his statue of Queen Jocasta, gave pallor to the face by adding silver. In the Cupid by Praxiteles, described by Callistratus, the face was of a brilliant red, burning with love. A Bacchus by the same artist, is also described by Callistratus, as being tinted in several parts.² This art of colouring bronze was lost in the time of Nero, whose image Zenodorus was not able to adorn with

¹ It is probable that the real nature of these alloys is only conjectural: the historian endeavouring to account for the effect, so far as he was able.

² For most of these examples we are indebted to the labours of M. Quatremère de Quincy.

colour. As in all these instances the flesh is merely tinted, so it is probable that positive colour was used in the accessories; otherwise the marble might look dirty. It is perhaps through a neglect of this consideration, that modern attempts, by Pradier on the continent, and Gibson in this country, to restore iconic-polychromy, have not been more successful. These attempts, however, are not new. Fra Bastiano di Vinesia executed a painted bust of Donna Julia, on which Guandolfo wrote the following lines:—

“ Et con quell’ arte, di che solo honori
Il secol nostro, e lo farai chiaro e bello,
Con nuovo uso agguagliando i tuoi colori
Alle forze d’incude, e di martello,
Hor coronato di novelli fiori.”¹

The descriptions by Homer of the shield of Achilles, by Hesiod of the shield of Hercules, and by Virgil of that of Æneas, all indicate the use of strong colours. But in the employment of colour upon flesh it must be observed that it is not colour, but an almost imperceptible tint which was employed, sufficient merely to tone down the marble, and to suggest, rather than to indicate colour. Whatever is adorned with chasteness and modesty, says Aulus Gellius, is excellent, but if daubed and painted, it becomes contemptible. The same sentiment is

¹ Benedetto Varchi, *Due Lezioni*, p. 98.

expressed by Petronius;—A magnificent and chaste style is neither painted nor puffed up, but becomes more noble by its natural beauty. Pliny gives us a story of Praxiteles, which has been understood to refer to the colouring of statues: but the word “circumlitio”¹ (circumlinitio) seems to refer to the act of polishing. Praxiteles, being asked which of his statues he esteemed the most, replied, “Those which Nicias has *rubbed in* :” so much, says Pliny, did he value the surfaces of this artist. The word *circumlitio* is also used by Seneca, (Ep. lxxxvi.,) but as he couples the word with *variata*, we may conclude that colour was sometimes applied before the act of polishing. Vitruvius (vii. 9) uses the

¹ It is curious what roundabout interpretations have been given to the word “circumlitio.” Among other explanations, one writer supposes that Nicias is here described to *round* the moist clay model with his finger, while another explains that Nicias coloured the hair and other ornaments *round* about the figure, at its extremities. Another writer supposes that Nicias gave the “finishing touches” to the work; that taking Phidias’s chisel, he went over it carefully with his own hand; and another that Nicias had discovered a chemical varnish, which he “patented” by keeping secret. But as absurd as these is the supposition that so distinguished a painter as Nicias was called in to the menial occupation of rubbing statues till they were polished. If however we suppose that Nicias was employed to colour them, and that this colour was then rubbed in under his directions, we can understand why Nicias was employed. When Gibson painted his marble Venus, it was expressly stated (*Athenæum*, for 1853, p. 1597) that “he had been obliged to do it all himself.”

word καῦσις for the same operation. Colour was probably first laid on, and then burnished into the marble, till it became transparent. This would require the operation of a skilful artist. At Thebes I observed blocks of marble, the surfaces of which were stained with transparent colouring, which was effected probably by the same method.¹ The following is the operation described by Vitruvius: — “When the wall is well cleaned and dry, (he has previously described the colouring) Punic wax² tempered with a little oil is laid on with a brush, by the application of heat: the wall being then well heated by means of a charcoal pan, the wax is made to sweat and smooth itself. It is then rubbed with a candle and clean linen, *uti signa marmorea nuda curantur*.” These last words are decisive as to the mode of colouring statues. Plutarch, in his “Roman Questions,” when he is speaking of the ancient statues covered with vermillion, says, that the colour very quickly faded, and required renewing. Vitruvius, in the passage just quoted, begins by saying,—“If it is wished that the vermillion wash should retain its colour,”

¹ The Principe San Severo, at the end of the last century, was said to have discovered the means of tinting marble so effectually, that thin slabs might be cut from it, each exhibiting the same pattern. — Jean Mourse, *Obs. sur l'Italie*, iii. 91; *Mag. Encyc.* 1795, vol. iii. p. 28; 1797, vol. iv. p. 407.

² Punic wax is *purified* wax. Its preparation is described by Wornum in his Notes to *Fuseli's Lectures*, which see.

and then describes the process of polishing with wax. From this it is evident that the statues described by Plutarch were merely daubed with vermilion, but not polished: but where more care was required the colour was rubbed in, and became transparent. And thus we may understand that the reason of the statue-polishing by Nicias being preferred to that of others, was because Nicias displayed more judgment in the application of the local tints, before the act of polishing.¹ From Plutarch we learn that the encaustic painting and gilding of statues, were separate trades or professions.² Aristotle is thought to allude to coloured statues in his *Poet.* i. 1. It is owing to this *circumlitio*, this protection of the surface by encaustic polishing, that ancient marble statues have been preserved to us in such a perfect state. It will be observed that all this is very different to the rude daubing with which terra-cotta figures of the Lares, and other divinities, are found covered, and which are adduced in evidence of polychromy by some writers, and objected to as barbarous by its opponents, as if there were no other evidence of the art. Such figures, and votive offerings for the temples, as Cupids covered all over with vermilion,

¹ Forse variavasi così il colore d'alcune parti delle statue . . . e tale operazione richiedeva il discernimento d'un valente maestro."
—Visconti, *Mus. Pio Clem.* ii. 72 and iii. 6.

² *De Gloria Athen.* 6.

blue, and gold, were “for the million,” and prepared in the cheapest possible manner : but even in terra-cotta works, and in the Greek *porous* stones of Sicilian temples, we often see the surface covered with a most beautiful stucco formed of marble dust, the sixteenth of an inch in thickness, on which colouring is laid of the most perfect beauty. Indeed, the common uses to which terra-cotta modelling was applied should be no prejudice against its being also used in works of high art. The smaller temples frequently had their pediments filled in with terra-cotta sculpture, *signa fictilia*, as evidenced by Pliny and Vitruvius.

But while colour was used most sparingly for the flesh, it was more freely employed in the drapery and accessories. Phidias called in the assistance of his cousin Panænus, to execute the “colouring of his Jupiter Olympius, and particularly the drapery.” Panænus was also employed to paint the cuirass and the inside of the shield of the Minerva at Elis. The temple of Theseus is adorned with sixty-eight metopes, only eighteen of which are finished. But as the eighteen have been enriched with colour, the learned travellers Clarke and Dodwell seem to think that the remaining fifty were painted preparatory to being sculptured.¹ A circumstance

¹ “ In the description given of the Theseum by Pausanias, he mentions *γραφαι* among the decorations, and Chandler gives this word as he found it in the original without translating it, as some

which gives probability to this is that Nicon, who is described by Pausanias as painting some works for this temple, was a statuary as well as a painter; and we know that on another occasion Parrhasius painted the battle of the Lapithæ and Centaurs on the shield of the Minerva Promachos, for Mys to sculpture.¹ Phidias was a painter in his younger days. Why may not he then have sketched out his bas-reliefs in colour previously to executing them?² Mr. Dodwell, in speaking of the Theseum, says

have done, 'pictures' or 'painted representations.' The very subjects of these representations correspond with the remaining sculptures upon the metopes and frieze."—*Clarke's Travels*, iii. 537. See also *Dodwell's Travels*, i. 364.

The same interpretation of the word is given by Walpole, who says,—“There is reason to believe that the word γράφω was applied by the Greeks to express a combination of sculpture and painting.”—*Memoirs relating to Turkey*, p. 386. And his Reviewer admits that—“Since it was customary to paint sculpture, the word γράφειν may have been used of a *rilievo*, taking the previous carving for granted.”—*Quart. Rev.* April 1818, p. 240. H. von. Klenze discovered that the metopes of the Propylæa at Athens were alternately filled in with coloured sculpture, and painted on a flat surface in imitation of sculpture; thus serving as another instance in confirmation of their theory.—*Journal des Savants*, 1834, p. 751, 2.

¹ Paus. i. 28.

² In an inscription in Reinesius we learn that the statuary sometimes painted his own work. Speaking of Aphrodisius, a sculptor, it is said—Ἀγαλματοποιὸς ἐγκανσθής.—*Walpole's Turkey*, p. 384. Raoul-Rochette brings forward an instance in the temple of Ceres at Rome, where two artists, Damophilus and Gorgasus, who were employed in its decoration, were sculptors as well as painters,—“Plastæ laudatissimi fuere Damophilus et Gorgasus,

that, "The colours are still perceptible on a close inspection. The armour and accessories have been gilt to represent gold or bronze ; the drapery is generally green, blue, or red, which seem to have been the favourite colours of the Greeks. The scene took place in the open air, which is represented by being painted blue."¹

We are too apt to judge dogmatically of what is unknown, by the limited knowledge which we possess of other things. We condemn the application of different-coloured marbles in Roman sculpture, as an evidence of a decline in art, and we conclude that the union of gold and ivory or marble, must have appeared equally bad. But not only is the contrast of colour less violent, and the union of gold and white more elegant than any other colours which can be put together, but we should remember that the joining together of different-coloured marbles in a small bust is unnatural and offends the eye, while in the colossal chryselephantine statues, the very nature of the materials, and the dimensions of the figure, required that pieces should be joined together. In the Roman acrolith, or poly lithic statue, we are shocked at seeing that which should appear whole, divided

iidemque pictores : qui Cereris ædem Romæ ad Circum Maximum utroque genere artis suæ excoluerunt."—(Plin. xxxv. 12, 45.) *Peint. Ant. Inéd.* p. 278.

¹ *Dodwell's Travels in Greece*, i. 364, 5.

and separated into different parts, but in the chryselephantine work the eye was astonished at the wonderful manner in which small pieces of ivory were so artistically united, that the whole appeared to be of one mass. Barthélemy, M. de Pauw, Count Caylus, Knight, Flaxman, Forsyth, Watelet, Dallaway and others already named, and latterly an able writer of the present day, together with a learned professor,¹ have judged too hastily, and with too great presumption, when they condemned, as evincing bad taste, these works of the ancients, which were regarded as the masterpieces of antiquity.² There is little doubt but that the erroneous idea of the moderns on this subject is due to the fact of so few works of bronze, and none of ivory and gold having come down to us. Few of the best works of antiquity were executed in marble; and yet it is these marble ones chiefly which we possess. These form our *beau idéal* of Greek art. All which is added to it is so much spoilt. Such is the common opinion. But many

¹ Backed by these authorities, a distinguished architect has not hesitated to state, "It has been received almost as an indisputable fact, that even Phidias himself was addicted to the vicious practice of his age in painting his sculpture."—*Papers of the Roy. Inst. of Brit. Archts.*, Session 1858-59, p. 9.

² It has been objected that chryselephantine sculpture was not used in the time of Praxiteles, but we know, on the contrary, that it continued to be employed even so late as the age of Hadrian.

of these marble statues were copies¹ of bronze ones, and coloured ones. Thus of the Minerva of the Parthenon there are five marble copies, without any colour; although the chryselephantine statue from which they were copied was covered with the richest colouring.

In like manner it has been attempted to decry their polychromic architecture, Millin attributing it to the rude taste of primeval art, while others pretend that the Greek temples were painted in a degenerate age. It is sufficient for us to know that every monument of Grecian art, of pure style, whether of Greece, Sicily, Metapontum, Xanthus, or Halicarnassus, was adorned with colour; and if we judge by the evidences of colour on the monuments themselves, instead of by the unfounded "restorations" by modern architects, we must, if capable of appreciating art, confess its beauty:—"Il n'y avait pas, dans toute la Grèce, un seul temple construit avec soin et avec

¹ "In all originals a measure of grace and natural beauty is discernible, but in works which are executed in imitation of them, although such imitation may be carried to the utmost exactness, there is always a certain affectation and want of nature observable about them. In this manner we may not only judge of modern orators as distinguished from ancient; but among painters, of those which are painted after copies by Apelles from the genuine works of that master; among statuaries, of the imitations of Polyclitus; and among sculptors, of the imitations of Phidias." (Dion. Halic., *De Dinarcho Judic.* vii.)

quelque luxe, qui ne fût plus ou moins coloré.” Such is the remark of the diligent inquirer, the Chev. Bröndsted.¹

With as little reason do we suppose that the Greeks were, even in their best times, ignorant of perspective, because their style of composition was different to ours. Let the lines of the Parthenon decide whether this science was not understood by them. The further consideration of this subject will be referred to presently.

With as little reason do we suppose that the Greeks were inferior to us in painting, because all paintings of the ancient Greeks are lost to us. So far should we be from judging of Greek art by paintings executed in Roman times, five hundred years after, that it appears from Petronius, that the art of Painting, as practised by the Greeks, was lost in his day; and he laments that Painting had not left the smallest trace.

¹ *Voyages en Grèce*, p. 145.

Wiegmann's remarks on this subject are very true:—"Unser Auge ist durch das ewige Nebelgrau unserer Decorationsmalerei, und durch die hergebrachte Farblosigkeit der Architektur- und Skulpturwerke, allmählig in einen so krankhaften Zustand gerathen, dass frische Farben es nicht weniger unangenehm afficiren, als das Licht bei Entzündungen. Wir müssen uns erst wieder daran gewöhnen, ehe wir zu der Einsicht gelangen, dass, wie in der Natur nur das Todte farblos ist, so auch in der Kunst das Farblose todt und öde scheint."—Wiegmann, *Die Malerei der Alten*, p. 113. Wiegmann was a pupil of K. O. Müller's.

Dionysius Halicarnassus and Themistius praise old paintings as being correct in form and design, while modern art is distinguished only by its mixture of many colours.¹ No one can read Lucian's description of the painting of Centaurs by Zeuxis, without perceiving that he is speaking of a *picture*. Correctness of drawing, colour, light and shade, and general harmony, are all referred to.² Sir Joshua Reynolds generously exclaimed that "if the coloured masterpieces of antiquity had descended to us in tolerable preservation, we might expect to see works (paintings) designed in the style of the Laocoön, painted in that of Titian." Richardson also determines the question of the greater excellence in ancient or modern painting in favour of the former;³

¹ "Quanto colorum pulchritudine et varietate floridiora sunt in picturis novis pleraque quam in veteribus, quæ tamen etiamsi primo aspectu nos ceperunt diutius non delectant." (Cic. *De Oratore*, iii. 25.) See also Vit. vii. 5.

² Zeuxis, 5. M. de Montabert praises ancient painting in his chapters 42-45. He hopes that a painting by Protogenes or Timanthes will one day be discovered, which shall be equal to the works of Phidias.

³ *Discourse on the Science of a Connoisseur*, pp. 80-82.

Poussin is represented to have expressed himself in a somewhat gross manner in comparing modern art with ancient. Raphael Mengs, Webb, Watelet and Levesque, also declared themselves in favour of ancient painting.

It is objected that the ancients could not have produced any wonderful paintings, because they had so few colours, and yet we find Quintilian stating that these ancient paintings, executed when fewer colours were known, were more chaste and more beautiful

while Haydon in his chapters on Composition and Colour, proves that they practised processes in art, believed to be the peculiarities of modern times. We have only to read of the great value set upon paintings by the ancients to be persuaded of the high state of art which they had reached. Many examples might be quoted in proof of this, but it will be sufficient here to refer to the instance of the Rhodians, who esteemed their paintings of Ialysus and the Satyr as of greater value than all their one hundred colossal statues, and other masterpieces which they possessed,¹ among which we know to have been included the Colossus, the Laocoön, and the Dirce, (Toro Farnese,) besides three thousand other statues. Indeed, Rhodes was so celebrated for its paintings, that Anacreon addresses a painter as

“Sovereign of the art which they practise at Rhodes.”

Even in the infancy of art, so early as the time of Candaules, king of Lydia, 725 B.C., a picture representing the battle of the Magnesians in defence of Ionia and Lydia, was bought by that monarch at its weight in gold. But in the

than those in his time. Levesque observes to those who deny the merit of ancient painting, “We might as well say that Homer could not compose an epic poem, and that neither Sophocles, Euripides, nor yet Æschylus, could write tragedies.”

¹ See page 62, *note 2*.

flourishing times of art we are told by Pliny that a single work of Apelles, or of other great artists whom he enumerates, was worth the entire treasure of a city. Polybius tells us of the enormous sum offered for the painting of Bacchus by Aristides, and Pliny records the sum paid for the painting of the Argonauts by Cydias.

We are told by Pliny that the best paintings were on wood. Unhappily not one painting of this description has come down to us. These paintings were very common in Pompeii, one or two of them being generally found in the best houses. Sinkings similar to those for the reception of paintings on wood were also made for the reception of fresco paintings. A man on changing his house might wish to remove with him some of his best fresco paintings. These he cut out, and then placed them in their new position. Many examples are observable of this practice. But the sinkings which contained wooden paintings can always be distinguished from these, by their having at the time of excavation charcoal in the lower part, which has been compressed by the weight of ashes. In the house which I excavated in 1847,¹ I found the sinkings or chases of two large paintings on wood, so large that each panel was strengthened by a couple of clamps, the impressions of which were left in the

¹ See *Mus. of Class. Antiq.*

plaster. This being the most important room in the house, the owner had chosen it for the exhibition of these masterpieces, though in most of the other rooms fresco paintings had been inserted from other houses, while one room was adorned with very large and magnificent paintings of mythological subjects, and which, though quite perfect on their discovery, had lost all their beauty, and in many parts were quite ruined, at my second visit, only two years after ; so perfectly reckless is the government of what becomes of the monuments left at Pompeii, after removing what it considers will be an embellishment to its museum.

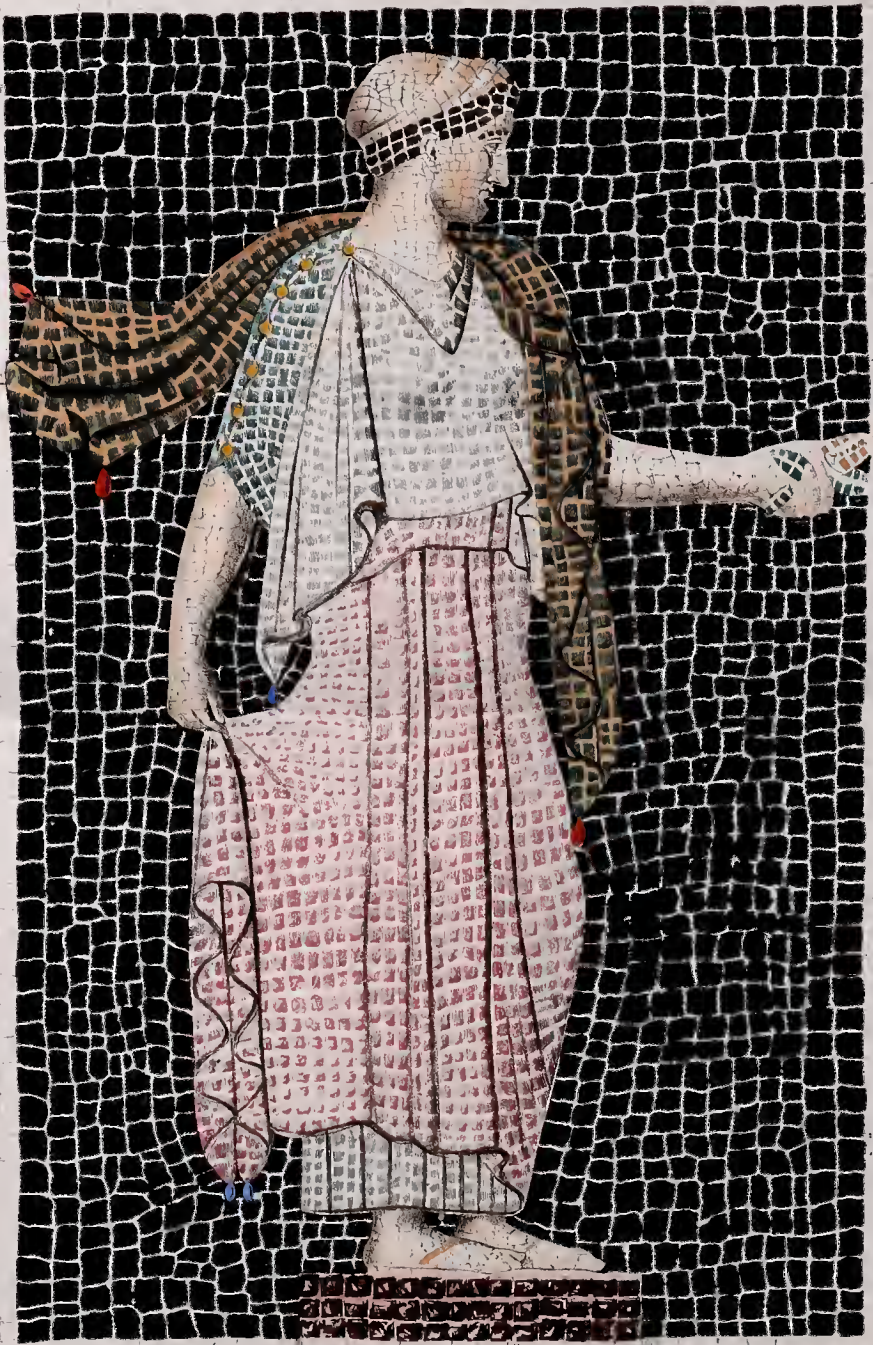
These paintings on wood would be what the ancients might have called their "Old Masters," while the fresco decorations which we see at present must necessarily have been of more modern date. But though the paintings on wood have perished, some few and rare specimens have descended to us of another description—their mosaic paintings. The richest Roman mosaic pavement will bear no comparison with the chaste and elegant Greek mosaics of Pompeii ; while these again will bear no contrast with the mosaic wall-pictures. There are several of such mosaic pictures in the Museum at Naples, (*I Studii*,) one of which is engraved in the *Museo Borbonico*, (vol. iv. tav. xxxiv.) but being only in outline, and not very exactly drawn, it conveys no idea of the beauty of

the original. It represents actors or musicians on the stage of some rustic theatre. In the upper part of the picture is the name of the artist, Dioscorides of Samos. (**ΔΙΟΣΚΟΥΡΙΔΗΣ ΣΑΜΙΟΣ ΕΠΙΟΙΗΣΕ.**) Of this mosaic painting the editor thus speaks:—"Come il primo" [it was found at Pompeii in 1762] "e l'unico che in quel tempo fosse comparso alla luce, *formò lo stupore di tutti i conoscitori delle arti degli antichi.*" The tesserae are of glass. It is evidently copied from a celebrated picture, as a similar mosaic was found at Stabiae in 1759.

Even of their mosaic pavements, one subject, the battle of Darius and Alexander, found in the house of the Faun, and also published in the *Museo Borbonico*, conveys perhaps a better idea of the perfection of ancient painting than any wall-painting. It is a most animated battle-piece, crowded with figures, all carefully placed according to the horizon, and most finely executed, and forming one of the most magnificent compositions extant. This mosaic painting is however, like all the other mosaics of this house, of Roman times, and what we would call *fitted furniture*. There is yet another description of mosaic, of still greater beauty. It unites the three arts of sculpture, painting, and working in mosaic. These monuments are of great rarity. They are all of the finest execution and purity of design. Two of these also (*Antiq. of Wilton House*,

pl. vii., and Zoega, *Bassirilievi*, ii. tav. lxiv.) are copied from some painting. The subject is Hercules in the garden of the Hesperides. The former of these, formerly in the possession of Cardinal Albani, was brought to England in the beginning of the eighteenth century by Cavalier Fontana; — the latter was found at the Villa Albani. Another mosaic bas-relief, representing the *Three Hours*, said to be ancient, and to have been found in the house of Joseph II. at Pompeii, is now in the Museum at Vienna.¹ A beautiful medallion head, published by Cte. Caylus, is in the Louvre. The accompanying illustration is a *fac-simile* in size and colour of one of two figures in the museum of the archbishop of Tarento, at Naples. It represents Hope. The corresponding figure is that of Mercury with a ram. They were found at Metapontum, and excited the liveliest enthusiasm among antiquaries at the period of their discovery. Copies of these two figures, or rather copies taken from the same original, are in the Louvre: thus we see

¹ It is so described by Welcker, in his *Zeitschrift für Geschichte und Auslegung der Alten Kunst*, p. 292, and quoted by Raoul-Rochette, p. 429; but it appears to be a modern work executed by Savini for Cardinal Albani, and bearing the inscription *Pompeius Savini fecit*. It was given by the Cardinal to the Emperor Joseph, who was then at Rome. Hence the mistake. See *Memorie per le Belle Arti*, iv. 108–111, where the whole process employed by Savini for executing bassi-rilievi in mosaic work is fully described.



HOPE — A MOSAIC BASRELIEF

IN THE MUSEUM OF THE ARCHBISHOP OF TARENTO.

afterwards Theodoric died. Eight years after, the tesserae which composed the body suddenly became disunited and dropped off, and his nephew and successor Atalaricus died. Some time after, the lower part of the body fell away, and Theodoric's daughter Amalasuntha also died. The remainder of the picture, from the thighs to the feet, fell down while the Goths were besieging Rome, so that there was nothing left of it; and from this the Romans augured that as the Goths might be called the feet of Theodoric, his power was now entirely gone, and that they might look for victory."¹

The Greeks were, at a recent period, proclaimed to be ignorant even of chiaroscuro. "But for this calumny," says Opie, "there appears not the shadow of a foundation: the works of their poets, orators, and philosophers abound with allusions to, and passages in the most lively manner describing its effects."² It would puzzle some of our painters who boast in the discoveries and perfection of their art, were we to tell them that even the process of painting in oil, alleged to have been invented by Van-Eyck in the fifteenth century, is clearly shown by Lessing to have been practised by the ancients.³

¹ *De Bello Goth.* i. 24.

² This question has been amply settled by the discovery of ancient fresco paintings.

³ *De l'Antiquité de la Peinture à l'Huile, prouvée par le Moin Théophile.*

The ancients have been declared also to have been ignorant of anatomy, so far at least as relates to the internal organization of the human body.¹

¹ "There is a supposition, that because the Greeks made the right use of anatomical knowledge, in showing only the consequences of its internal muscular action on the skin, and not displaying it as it is when the skin is off, that they were unacquainted with it. Is it likely that a people so remarkable for acting on principle in everything connected with the arts, should in this most important point act without it? I will defy an eye, ten times more refined than even a Greek's was, to execute the infinite varieties of the human body, influenced by internal and external organization, constantly acting on each other, without being first thoroughly versed in its structure."—Haydon, *Lectures on Painting and Design*, ii. 237. So far from anything being omitted, we find "every tendon, bone, and muscle, distinguished from each other in substance and shape, and always indicated where nature indicated them."—*Ib.* ii. 220. See also i. 23.

The fact is, that the study of anatomy from the dead subject is very simple and soon discovered; it is the anatomy as displayed in the living subject which requires long study and attention. It is the former we direct our attention to: it was the latter which was chiefly studied by the Greeks.

"The anatomy probably was more strictly the physiology of the bones and muscles, from the skeleton and the living subject; for the anatomy or dissection of the dead subject, whether practised by the Greeks or not, is of little or no service to the painter or sculptor. The artist studies the forms assumed by the muscles in various action: after death the flesh becomes flaccid, and the muscles lose their shape, even that which they had when in repose; and the mere knowledge of the origins and insertions of muscles could avail little toward a comprehension of their various forms on the healthy living subject. A model of the human figure with the superficial muscles exposed, and a good living subject, (or model in academy language,) to show the forms and

The reason why the ancients did not more evidently exhibit their anatomy, was because they thought that any exaggeration of it would diminish from the grandeur of the work.¹ But how then is Prometheus represented in gems, as modelling a skeleton? Galen wrote a work on anatomy, intended for the use of artists, as did also Hierophylus and Eastratus of Alexandria; and Hippocrates expressly says that the writings on anatomy by physicians and sophists are of more service to art than to medicine. We are told by Pliny that the kings of Egypt did not think it beneath them to dissect animals. Hippocrates dissected apes, and he speaks of the comparative size and weight of the corresponding internal parts of a man and of a dog; and a

uses of the muscles on, is all that the anatomical demonstrator requires in treating the subject for artists. Among the Greeks, in consequence of their customary athletic games, excellent models must have been numerous and accessible; and to this faculty is doubtless owing much of the excellence of Greek sculpture."—Wornum, *Lectures on Painting*, by Barry, &c.

¹ That accurate observer, Testelin, writes:—"De toutes ces considerations on conclut qu'un Peintre doit éviter autant qu'il seroit possible les contours petits et chetifs, à moins d'y être obligé par la nécessité des sujets et la variété du contraste; que l'économie des contours doit servir à dégager la taille et la proportion, qui devient comme accablée sous la confusion des muscles, dont les petites parties doivent céder aux plus grandes qui servent aux mouvemens." (*Sentimens des plus Habiles Peintres sur la Pratique de la Peinture et Sculpture*, fol. Paris, 1696, p. 18.)

tale is told us by Plutarch of Anaxagoras having dissected the head of a ram. But the best proof is in the excellence of ancient statuary: and to give one instance only, I would refer to the bust of Æsop. If the Greeks were ignorant of anatomy, how is it that the anatomy of Greek statues is more perfect than that of Roman, more true even than that of any modern sculpture?

This long digression is so far connected with our subject as tending to show that it is not only in iconic-polychromy, but in chryselephantine sculpture, in polychromic architecture, in perspective, in painting, in chiaroscuro, and in anatomy, that the Greeks have been esteemed ignorant of correct principles, and devoid of taste. We shall see that even in Sculpture itself they have been declared to have been led astray by a depraved taste, that their bas-reliefs are on a wrong principle, and that their costume is vastly inferior to that of modern art. We must not be surprised then if in their iconic-polychromy they meet with detractors: for if men have not a correct taste in their own minds, it is impossible that they can admire it in the works of others. Such detractors do not prove, as they think, that the Greeks were wrong, but they prove that they themselves are not Greeks.

But while we defend the application of polychromy to sculpture, we must remember that the instances which have been mentioned may rather

be considered as exceptions, and that even where colour was applied, it was applied with the utmost delicacy. These works should be regarded as simply of gold and ivory or marble. It is said that Phidias wished to have executed the extremities of his statue of Minerva of marble, because it would retain its whiteness longer. In smaller works it is probable that even the drapery was of ivory, and the gold confined to mere ornaments, the hair, earrings, sandals, and other accessories, so that the effect must have been more chaste, but less illusive. Lucian says, in his *Jupiter Tragœdus*, that the ivory statues had very little gold in them, just sufficient to colour and adorn them. The chryselephantine statues must be regarded, therefore, not as painted images,¹ but as statues simply of gold and ivory, in which colour, though present, was scarcely perceptible. No one can deny the chaste and splendid effect produced by white and gold in decoration:—

“Quale manus addunt ebori decus, aut ubi flavo
Argentum Pariusve lapis circumdatur auro.”

Æm. i. 592.²

Thus there is every reason to suppose that these chryselephantine images must have been of sur-

¹ In some instances, it is concluded that the statues were very rich in colour, or they would not have harmonized with the variegated peplons occasionally thrown over them.

² It is probable that the pictures of “ivory limbs,” so frequently

passing beauty: and this is the more probable, from the temples themselves being decorated in every part with colour and gilding.¹ Pliny tells a story of a statue of Diana at Cos by Bupalus and Anthermus, which was so contrived, that whoever entered the temple, saw the goddess frowning, but on their leaving, she appeared to smile. The story is regarded as a fable: but it is probably quite true. Such must have been the effect of these colossal statues, that, on drawing aside the veil, the eye of the spectator must have been struck with wonder and astonishment. If sincere in his belief, he must have looked upon the image as God, and have fallen down in fear and trembling. By degrees, as his prayers ascended, a soothing influence would steal upon his heart, and he would look up, and behold the beauty of the goddess, till at length, all fears allayed, he would retire in the consciousness of peace. Paulus Æmilius, on sacrificing to the Jupiter Olympius, seemed to think that the flesh was animated; and Lucian says of this image, "Those who enter the temple, see no longer the gold of Thessaly, or Indian ivory, but the very son of Saturn and

offered to us by the poets, were taken from such statues.—"We all know that wherever gold is applied to any object, it increases its beauty."—Plato, *Hippias Major*.

¹ For a vindication of ancient polychromy, see Raoul-Rochette, *Lectures on Anc. Art*, lect. vii.

Rhæa, whom Phidias has caused to descend from heaven." Such was the universal admiration excited by this statue that Epictetus remarks, "Each of you would regard it as a misfortune to die without having seen the Jupiter of Elis." An instance of a comparatively modern date may be cited in the statue of Sta. Rosalia at Palermo. The figure is of white marble, with drapery of gold elaborately ornamented. It is placed in a subdued light under an arch, with railing in front, so as only partially to be exposed to sight. All this is from design: the surpassing beauty of the face, the delicacy of figure, the elegance of attitude,—all this seen in a subdued light, and invested with a sacred awe arising from sympathy with her fate,—give such appearance of life to the figure, "que l'on serait tenté de la croire vivante."¹

As the statues in the interior of the temple were frequently ornamented with colour, those in the open air were not unfrequently adorned with gilding. The statues of Fortune at Præneste, the horses at Venice, the horse of Marcus Aurelius, and two equestrian statues from Herculaneum, were all gilt, and as we learn from Byzantine writers, the Colossus of Rhodes was so likewise. So were those which Verres erected to himself at Syra-

¹ Goethe, *Rosalia's Sanctuary*; Houel, *Voyage Pittoresque de la Sicile*.

cuse and Rome. Athenagoras tells us that it was customary to regild the statue of Alexander at Troy, on solemn occasions, and to crown it with chaplets.¹ Nero is said to have gilt a statue of the youthful Alexander by Lysippus, but the gilding, being found to damage it, had to be removed. This was possibly owing to its being placed inside a building. In the open air a gilt statue would receive a strong light and shade, and acquire a sparkling brilliancy:² but when placed inside a building, the polished gilding would under some circumstances reflect so many lights, that all effect of shadow would be lost. But as it is said that on removing the gilding, marks of the tool were left upon the work, it is supposed that the image was overlaid with solid plates; and if so, we cannot wonder at the statue being spoilt. A statue of Janus in the temple built by Augustus, which was attributed to Scopas or Praxiteles, was said to be quite hidden by the quantity of gold that covered it. On the other hand, the employment of thin gilding, polishing, or even flat tinting, often tends to bring out the

¹ Athen. *pro Christ.*

² Passing one of our public institutions one wet day, I perceived in the open air a bust of Hercules painted of a strong ochreous colour. The wet surface, increasing the reflecting power, threw out the modelling in the most complete manner, causing it to look as if it were gilt. Going there some time afterwards, in order to compare my notes, I found the bust bronzed over, with artificial lights and shades, and of course spoilt.

modelling in an extraordinary manner. The Mercury or “Antinous” is an example of the delicate beauty of form observable in a highly-polished and brilliant marble. Photographers have observed that a white plaster cast exhibits no perceptible shade, unless exposed in a favourable light; and they and artists sometimes colour their casts to make the modelling more clear. All the works of Greek sculpture are executed in Greek marble of a rich colour:¹ it is not white, like the Carrara marble, but suffused with a delicate tint: no doubt this was by design, and not resulting from necessity; and that chryselephantine sculpture owed its origin to an observance of the beautiful natural colour of ivory. Even in their architecture, we are told by Pliny that they subdued the rawness of white marble by washes of milk and saffron;² and from Vitruvius we learn that

¹ “I never perhaps found so great a difference between a plaster cast and marble, as in the Elgin marbles. The Pentelic marble of which they are formed, has a warm yellowish tone, and a very fine, but at the same time, a clear grain, by which these sculptures have extraordinary animation, and peculiar solidity. The block, for instance, of which the horse’s head is made, has absolutely a bony appearance, as if it were the petrified original horse that issued from the hand of the goddess.”—Dr. G. F. Waagen, *Works of Art and Artists in England*, i. 80.

² These examples will be sufficient to convince every one of the impolicy of “cleaning” ancient sculpture. The process of scrubbing and washing the Greek and Roman sculptures of the British Museum was two years ago carried on for some months; and there is no doubt that the original polish, where existing, must be injured by such a process, and all traces of ancient colouring become

wax and oil were used by the ancient sculptors,

obliterated. The atmosphere alone, even of an Italian or Grecian climate, is sufficient to effect this in half a dozen years, without washings and cleanings. Indeed, all such traces of colour should, immediately they are discovered, be protected by a covering of dissolved wax, so as to render unnecessary the application of the sponge by each passing antiquary. Millin speaks of colour and gilding remaining on the Elgin marbles previously to their being cleaned in his time. (*Mem. on the subject of the Earl of Elgin's Pursuits in Greece*, p. 77.) The same author, speaking of the bas-relief from the Parthenon, now in the Louvre, says:—"Avant que ce marbre précieux eût été nettoyé, il conservoit des traces, non seulement de la couleur encaustique dont, suivant l'usage des Grecs, on enduisoit la sculpture, mais encore d'une véritable peinture dont quelques parties étoient couvertes. . . . Le fond étoit bleu; les cheveux et quelques parties du corps étoient dorés. Les pétases (chapeaux) que portent quelques jeunes gens sur le reste de la frise, sont peints en vert." (*Mons. Ant. Inéd.* ii. 48.) Ziegler, also, speaking of polychromy, says:—"Les marbres antiques de nos musées, régulièrement nettoyés depuis leur exhumation, ne nous donnent aucune idée de ce que fut la sculpture peinte chez les anciens, non aux époques de barbarie ou de décadence, mais aux temps de l'art de la Grèce." (*Etudes Céramiques*, p. 180.) Thus we see that others have cried out against this cleaning process. Had it not been for Canova, our Elgin marbles would not merely have been cleaned, but *restored*! It would be well if this injury to ancient marbles awoke some of the indignation which the injury inflicted by cleaning Rubens' *Serpent* in the *Wilderness* awoke in the public mind, or of the regret which was manifested at the destruction of one of the masterpieces of Aristides, on its being cleaned by M. Junius the Prætor. But, independently of injuring the surface, these continued washings destroy all harmony of colouring. The accidental stains are generally more prized by the artist than any unnatural rawness which is obtained. "Noch jetzt herrscht eine Vorliebe für Werke der Sculptur und Architektur, welche durch die Zeit einen Farbenton erhalten haben." (Stackelberg, *Apollo-Tempel zu Bassæ*.) But

with the like object, to produce what we call *morbidezza*.¹

it unfortunately happens that the "preparations" employed by the masons for cleaning statuary sometimes leave a most unsightly stain, as was recently pointed out to me by a verger, in one of the statues of St. Paul's Cathedral. All that is required for the purpose of cleaning is the application of a feather-broom, or of a pair of bellows, moved by machinery. "Great part of the Parthenon, which once sparkled with the chaste but splendid brilliancy of the Pentelic marble, is now covered with the warm and mellow tint of an autumnal sunset. The whole of the western front has acquired from age an ochreous patina, which is composed of deep and vivid hues. The eastern front is still more picturesque. Upon some of the statues from the tympana of the Parthenon, and upon the architectural fragments of the Erechtheion, which are in the British Museum, remains of this golden patina are still visible, though much diminished since their removal from Athens." (*Dodwell's Travels*, i. 344.) In like manner Clarke describes the ochreous tint on the Theseum. (*Travels*, iii. 537.) Speaking of this rich colour which overspreads the Athenian buildings, M. Brönsted says: — "Etant éclairé par le soleil du matin, le temple de Thésée se présenta à nous, comme une énorme flamme, sortant d'un entourage obscur. Le Parthénon présente le même phénomène, qui m'a souvent et longtemps charmé, placé que j'étais dans l'ombre, à une distance convenable." (*Voyage en Grèce*, ii. 145.) Even a slight coating of dust may not be without its advantages in a room where works of sculpture do not get a direct light and shadow. Mr. Bell, the sculptor, speaking of the rilievo of the pediment of St. Paul's Cathedral, says:—"One is glad to be able to say for once something favourable for London smoke, for the mode in which it has darkened certain parts of the rilievo, and left others white, has subserved the scheme of the composition, and most vigorously enhanced its chiaroscuro." (*Papers of the Roy. Inst. of Brit. Archts.*, Session 1858-59, p. 34.)

¹ "Ultimamente io trovo in Giovenale che le statue s'incervano: 'Genua (dice egli) incervare Deorum;' e in Plinio che in

If we compare this careful and judicious application of colour by the ancients, with the specimens of art lately put forward as a representation of iconic-polychromy, what a contrast do we behold ! The coloured casts of the Elgin marbles which were exhibited at the Crystal Palace, could only be regarded as a calumny upon Greek taste, as a gross libel upon ancient art.¹

questa inceratura entrava il bitume giudaico bianco. Oltre di ciò leggo in Vitruvio che quest' inceratura si faceva all' encausto ; e da Plinio si conchiude che l' incerare le statue era proprio mestiere dei Pittori."—Requeno, *Saggi sul Ristabilimento dell' Antica Arte de' Greci e Romani Pittori*, i. 273.

It is proper to state, however, that his quotation from Juvenal has a religious signification, rather than one affecting art : and that though Pliny does speak of the anointing statues with bitumen, (xxxiv. 9 ; xxxv. 51,) probably the white liquid bitumen of Babylon, he says this was an ancient practice at Rome, and that a subsequent fashion was to cover statues with gold.

Requeno goes on to say,—“L' inceratura delle antiche statue, fatta eziandio all' encausto, era proprio mestiere de' Pittori. Io di essa non ho fatta prova nessuna ; ma da' testimonj oculari, che scrissero della medesima, benchè per accidente, argomento che si facesse in questa maniera.” He then quotes what we have already seen from Pliny and Vitruvius, after which he says,—“Con un tal metodo le statue ne' siti scoperti non solo si rendevano più durevole, ma più morbide all' occhio dello spettatore, senza che l'acqua piovane, e le nevi le danneggiassero. Può farsi la prova ; ma non ne vorrei una sola, o due, nè che si facessero dai Giovani superficiali, o da' Maestri pregiudicati, ma dai diligenti Romani, testimonj oculari della nitidezza e bianchezza degli antichi marmi d'alcune statue greche.”—i. 317–8.

¹ An able writer in the *Quarterly*, who upholds the principles of ancient art while he repudiates the extravagant practice of

Considerable discussion has of late been excited by this subject. The defenders of polychromy, carried away by an indiscreet and over-anxious zeal to support the art, have referred to the coloured statues of a mediæval period, have insisted on the perfect

modern polychromists, well remarks that with the strong colours chosen by the artist for the figures, he might at least have relieved them by a white ground; and then asks,—“If the transfusion of the glorious Panathenaic Procession into a bad ‘Pilgrimage to Canterbury’—derogatory alike to Stothard and Phidias—were not intended to please the ignorant, for whom could it have been designed?” (*Quart. Rev.*, March, 1855.)

The colouring of these bas-reliefs was evidently copied from the paintings in the Etruscan tombs, where the horses are coloured alternately with different tints, while the men are painted dark and the women white. The object of this was to assist the eye. Accustomed to the glare of an Italian sun, it is a considerable time before the eye of the observer is able to make out forms and details. At first he sees only the torch and figures near him: then a wall or pier; then the entire tomb; then a faint idea of painting: and it is only by the strongly-contrasted colours that he is at length able to form a general idea of the composition. This difficulty of discerning objects in the dark is well described by Plato in his celebrated allegory of the Philosopher’s Cave. (*Rep.* vii.) It is well that these casts have been whitened, as they tended to produce one of two evils:—a depraved taste in the inquiring student, or a distaste to Greek art among more cultivated minds.

The coloured casts in the Crystal Palace were placed by the side of casts of which the ground only was coloured, (blue,) in order to form conclusive evidence of the necessity of the colours shown in the other specimens. Instead, however, of furnishing a convincing proof of such colouring, they have had the effect of enlisting all men of taste in the ranks of the opponents of poly-

imitation of nature,¹ and have asserted that architectural statues, like their architecture, must be painted entirely. The opponents of polychromy, with equal recklessness, admit nothing but what is in consonance with their own preconceived notions. No testimony, however clear, no evidence however strong, no facts however staring, are sufficient to move them. They must be right, and their opponents wrong, and if the Greeks held with them, they must have been wrong also. The ancients, however right they may be on other points, must be clearly in the wrong, if opposed to the taste and intellect of the nineteenth century !

They assert in the first place that no fragments of coloured statuary have been discovered, whether in bronze or marble, and that of the numerous

chromy. But this is unjust. The experiment should not have been regarded as a trial whether *ancient* polychromy was, or was not, superior to uncoloured or half-coloured sculpture, but whether *modern* taste in colouring was comparable, at whatever distance, with the exquisite taste of the ancients, such as we are bound to conceive it to have been. As well might Greek architecture be condemned, were we to judge of it only by the pseudo-Greek specimens of the beginning of this century : as well might we condemn Greek sculpture were we to base our opinion only on the allegorical sculpture so much in fashion in the last century. The most that we should say of ancient art is, that we dislike it if we are to judge of it only by such specimens. To do more than this is to accuse ourselves of ignorance, and our criticism of presumption.

¹ Voelkel pretends that lights and shadows were also imitated.

statues found in the Baths of Titus or Hadrian's Villa, none had any indications of colour at the time of discovery. This is a sweeping assertion, but I think a very unfounded one. Bronze sculpture, it is well known, is comparatively scarce. The chances are that some of the specimens which have come down to us are not of the highest class, that they are not such as would be adorned with such colouring. But let us suppose that the specimens found ought to betray such colouring if it ever existed. Any one acquainted with bronze sculpture will know that bronze by lapse of time acquires a surface and colour quite opposed to what it once had. How then is it possible for bronze thus affected to show any indication of local colouring, which even when first applied was to be so delicate as to be scarcely perceptible?¹

But if the material be of marble; it seems very extraordinary that no indications of colour were ever discovered on any of the statues proceeding from the Baths of Titus, or Hadrian's Villa; for I well remember that no specimen of good sculpture has been discovered at Pompeii, without these indications being very perceptible in the hair and drapery.²

¹ But though the tints have disappeared, the stronger colouring of the toreutic process still remains. See several examples in the two vols. of *Bronzes of the Antichità di Ercolano*.

² I abode at Pompeii one twelvemonth, during which time I

The following is the description of a statue of Diana Agrotera, discovered in 1760, in an excavation at the ancient Oplonte, near Pompeii, between Torre del Greco, and Torre dell' Annunziata. At the time of the discovery "i discritti colori *vivacissimi erano ed intatti*, e coll' esser poi stati esposti all' aria, siano alquanto svaniti, ed in qualche sito scomparsi, massimamente all' allac-

excavated a house by the kind permission of the minister of the interior, the Marchese Sant' Angelo. A description of the house is published in the *Museum of Classical Antiquities*. My object in soliciting this permission was to be able to watch the process of excavating, and to take note of those details and evidences, which are thought nothing of and are disregarded by the workmen employed, but which are often most valuable as determining some disputed question, such as the nature of the upper floors, if any, the evidences to restore parts all subsequent traces of which would disappear, the forming deductions from the relative heights at which objects were found in the ashes, and as in this case, the taking note of colour which appears quite fresh and vivid on the exhumation of ancient sculpture, but which vanishes gradually from sight by exposure to the atmosphere.

The house was remarkable for containing several marble groups and statues, and for being ornamented with the richest arabesques and most noble paintings. Several of these were very large, and might be called historical paintings. Although exciting the greatest astonishment at the time of their discovery, they were allowed to go to ruin, like all the frescoes of Pompeii, for want of the simple precaution of a coating of wax. Some years ago several experiments were made, which answered most completely, but the preservative was laid aside notwithstanding its trifling cost. The solution employed consisted of dissolved wax. Egg is mentioned as having been employed by the ancients as a solvent. According to the *Moniteur* of 11th of January, 1826, a solution

ciatura dei sandali.” It will be observed that statues of an early style of art exhibit a more intense colouring than those of a more recent and refined period, and the colours therefore do not disappear so quickly. Delicate tints disappear immediately, but if the colouring was sufficiently strong and vivid to stand the first exposure to the atmosphere, it may last for some time. Works of this style of art are generally found to possess great

was invented by Sig. Celestino, and approved of by the king of Naples, for preserving the pictures of Pompeii:—“Ce vernis est composé de cire dissoute dans l’essence de térébenthine alcoolisée, et l’on y emploie la portion la plus pure de la cire, nommée *cirine* par les chimistes. Il faut, pour se procurer cette cirine, mêler une once de cire ordinaire à deux litres d’alcool bouillant, de 42 degrés; on filtre ensuite la liqueur chaude, et on la laisse reposer; lorsqu’elle est refroidie, on obtint un précipité gélatineux, et c’est là ce qu’on appelle cirine. On jette ensuite sur ce précipité, avant qu’il ne soit sec, une livre et demie d’huile de térébenthine alcoolisée. Après on laisse le tout reposer quelques jours: on fait découler la liqueur bien clarifiée, et on peut l’employer.”

It is a great pity, considering the preservative nature of wax, that it has not been more generally used, not only at Pompeii, but in all the galleries of Europe wherever traces of colouring have been discovered on ancient sculpture. Plutarch observes that “the view of a beautiful woman to the heart of a lover becomes as it were fixed by fire: it is an encaustic painting: it seems to breathe, to act, to speak. Time never effaces it.”—*Amator.* p. 759.

In employing wax as a preservative of ancient paintings, whether of frescoes or statuary, great care should be taken that the stone or plaster be perfectly dry, otherwise the colour will be thrown off and the painting ruined.



DIANA AGROTERA—FROM OPLONTE.



DIANA AGROTERA.—FROM OPLONTE.

simplicity of form, an imperfect beauty of countenance, a most careful arrangement of drapery, which is composed of numerous straight folds, a symmetrical crispness of the hair, a profuse ornamentation of necklaces, bracelets, rings, and diadems, characteristics sufficiently displayed in this instance. The figure is in the act of running to the chase, a position so frequently observable in statues of this goddess.¹ The proportions of the figure are elegant, and in keeping with the slender neck, which is that of a virgin. The goddess is possessed of great beauty, though the eyes are rather elongated, the corners of the mouth a little turned, and the chin not sufficiently rounded. The feet however are most exquisitely beautiful, and not surpassed in statues of the finest period. The hair was of a golden hue, and kept up in front by a white fillet ornamented with red rosettes in relief, and falling in ringlets on the shoulders, and in matted queue behind. The drapery is white, fringed with coloured ornaments. On the tunic is a red border, without other ornament, but the peplos has a line of gold, then a bright red band charged with white palmettes, to imitate embroidery, above which is another line of red. Both the tunic and the peplos are arranged in close compact folds, as in the Etruscan manner.

¹ See *Mus. Class. Antiq.* vol. i. p. 385.

The strap supporting the quiver is red studded with silver rivets. The sandals of the feet are also red. The height of the statue is four palms two inches.¹

So also at Herculaneum: not only was colour found on the marble statues, but many beautiful specimens of empestic and toreutic bronze sculpture from this place, fortunately preserved by the lava, have enriched the collection of the Museo Borbonico at Naples. As a specimen of the marble sculpture, I have selected the beautiful statue of Pallas found here in one of the earliest excavations. It is of the finest Greek marble and of the size of life, and is fortunately in the most perfect state of preservation; the spear only being wanting. The goddess is engaged in active warfare. She brandishes her formidable lance, with which she overthrows whole ranks of foes who have dared to excite her anger. On her left arm she holds her ample ægis as a buckler,² through which one sees the form of the hand, and the

¹ *Museo Borbonico*, vol. ii. tav. 8; D'Hancarville, *Antiquités du Cabinet de M. Hamilton*, vol. iv. p. 161; Winckelmann, *Hist. de l'Art*, i. 2, § 15; iii. 2, § 12; Raoul-Rochette, *Peintures Ant. Inédites*, p. 412—415.

² The ægis is suspended by a leathern strap round the neck, which is the way the shield was carried at the time of the Trojan war, when not wanted, but when required for use it was worn in the usual manner.



MINERVA — FROM HERCULANEUM.

movement of the fingers which grasp it.¹ The fringe is adorned with serpents which rattle as she moves. On her head is the crested helmet, adorned with plume and griffin. The proportions and symmetry of the figure are perfect, and the members well executed. The face, though more beautiful than the Diana of Oplonte, is yet modelled in the same style, the eyes being pointed, and the lower part of the face deficient in that grace and roundness which is observable in works of a later period. The hair is elegantly arranged in ringlets falling on the neck, which is adorned with a necklace of pearls. Her dress consists of a long tunic, over which is a peplos, both arranged in close folds, in the Etruscan manner; the peplos is fastened on the shoulder with a fibula in the shape of a serpent. The feet are protected by sandals. “Les cheveux en furent autrefois dorés, non avec les feuilles très légères retenues par un blanc d’œuf, comme celles qui couvroient la chevelure de la Vénus de Médicis, et de l’Apollon du Belvédère, mais *par des lames d’or tellement épaisses, qu’on pouvoit les détacher:*” such as that with which in the time of Homer they used to cover the horns of oxen killed at the solemn sacrifices. Winckelmann describes colour also on the drapery, and other

¹ It is represented in the same manner in a fragment of terracotta published by Brøndsted, vol. ii. pl. xlii.

parts. At present no vestiges of it are to be seen. D'Hancarville attributes it to the time of Romulus, or 700 years B.C.¹

In ignorance of such evidence it has been boldly asserted that no fragments have ever been discovered of such colouring. But the most convincing evidence is that afforded by the Elgin Marbles,² the Reports on which furnish undoubted testi-

¹ D'Hancarville, *Antiquités du Cabinet de M. Hamilton*, iv. 170; Winckelmann, *Hist. de l'Art*, vi. 2, § 13; vii. 2, § 13; Finati, *Il Regal Museo Borbonico*, Statue, No. 102; Millingen, *Anct. Uned. Monts.* series ii. pp. 9, 10.

² "Among the remains of the sculpture in the western pediment of the Parthenon, which is in a very ruined state, the artists had observed, not only the traces of paint with which the statues had anciently been coloured, but also of gilding. It was usual to gild the hair of the statues which represented deities, and sometimes other parts of their bodies."—Clarke's *Travels*, iii. 495.

The head of Nike in the eastern pediment, now in the possession of M. Laborde, has a metal wreath and ear-rings. (*Revue Archéol.* i. 834.)

"From the position of the sculpture in this monument, (the Parthenon,) and its being always seen in shadow, the advantage of painting it must be apparent. The ground was an azure blue, the ornaments and armour were of bronze gilt, and the draperies, as at the temple of Theseus, were probably diversified against the flesh-colour of the naked figures, in encaustic painting. Traces of paint and of gilding were discovered by the artists who were present at the removal of these sculptures, and particularly on the statues of the pediments; and to this day the hair of the fragment of the head of Minerva, in the Museum, unequivocally shows the remains of a red colour, possibly of the groundwork of obliterated gilding, lost in the attrition of the atmosphere during the lapse of so many ages." (Kinnard's *Stuart's Athens*, ii. 53.) See descrip-

mony to the existence of colour on these venerated sculptures. So, not only in the archaic sculptures of the Æginetan temple,¹ but in those of the

tion of Panathenaic frieze given in a subsequent page, when treating of the ancient bas-relief.

“Le fond (des bas-reliefs) étoit bleu ; les cheveux et quelques parties du corps étoient dorés.” (Millin, *Descr. d'un Bas-relief du Parthénon*.) See also Wilkins's *Atheniensia*, pp. 87, 88. This colouring is denied by M. Dubois in the *Revue Archéologique*, (ii. 28, 29,) who says that when Millin saw the bas-relief there was a violently-coloured Gothic bas-relief in front of it, and that Millin must have mistaken one for the other ! that he pointed out the mistake to Millin, but that he persevered in his error ! The reader may believe Millin or M. Dubois, as he feels disposed.

“It appears on examination that even now there are remains of blue colour discernible ;” . . . “the darker and decided colour of the background.”—Westmacott, *On Colouring Statues*, *Archæol. Journ.* 1855.

It will be seen that I take no account of M. Semper's statements. This enthusiastic artist no doubt had colour in his eye, and saw it there when none existed in the monument itself. M. Semper saw the Trojan column adorned with gilt sculptures on a blue ground, where M. Morey, a French architect, who examined the monument with at least equal care, saw only a ferruginous oxidation, and a greenish deposit from the bronze statue. M. Semper saw the Colosseum painted red, which no one has ever seen before or since ; and M. Semper saw the cella walls of the Parthenon coloured *blue*, where another polychromist, Schaubert, says he saw *yellow* ! (See evidence of Kugler and Wiegmann, and arguments of Raoul-Rochette, in the *Journal des Savans*, Nov. 1836.)

¹ “The statues found in the temple of Jupiter Panhellenius were all painted ; the colours are visible, and the attributes were of bronze and lead.” (*Dodwell's Travels*, i. 343.) “All the figures have been painted : the colour is still visible, though nearly effaced.” (*Id.* i. 571.)

Theseion,¹ in the Halicarnassian,² in the Xan-

¹ "Vestiges of bronze and golden-coloured arms, of a blue sky, and of blue, green, and red drapery, are still very apparent." (Col. Leake, *Topog. of Athens*, p. 400.) See Mr. Dodwell's evidence, *ante*, p. 115.

² The following letter from Mr. Newton, the excavator of the Mausoleum, dated 31st August, 1859, is very clear with regard to the polychromy of this monument:—

"Dear Falkener,

"There was abundant evidence of colour on the sculpture of the Mausoleum when first discovered, though there are but little traces of it now. I have noted its occurrence in several cases in my published despatches to Lord Clarendon.

"The inside of the mouth of the most perfect of the lions was coloured red. The hind quarters of another lion were dun. The band round the chest of the colossal horse was red. In the corner of the eye and nostril of the face of Mausolus was the *leucoma* preparatory to colour. The ground of the frieze was blue: ultramarine, or some pigment equal in intensity. The drapery of the frieze, in one case, red. The inside of buckler red. The great seated figure had most distinctly two colours on first being discovered. I saw them fade away in the sunlight like a ghost. If you wish for a corroborative witness, Mr. G. F. Watts, the well-known painter, who was at Budrum with me, is ready to attest in writing the facts I now give you.

"When the sculptures first reached England, I begged Mr. Panizzi to appoint a committee to examine the sculpture for traces of colour before it gradually faded away. They do not appear to have found what I saw; but perhaps they did not look in the right places, having no one to indicate to them where the colour had been seen; and some of the sculpture was on deck during the voyage in the *Gorgon*, and was every day swilled down, by order of the first-lieutenant, with buckets of sea-water! after which you must not expect much colour. This was the case with the two pieces of horse, only protected by canvass, and with the slabs of frieze.

"If you will ask Mr. Birch to show you the fragments of the

thian,¹ and other marbles,² we have evidence of the application of metal, of gilding, and of colour in occasional parts.³ If facts such as these are ignored,

sculpture from the Temenos of Demeter at Cnidus, you will then find red colour on the sole of the sandal of a foot. In short, there is not the smallest doubt about the matter, though the fact was disputed at a meeting of the Institute of British Architects, by one of the members. (Vide *Builder*, Nov. 6, 1858.) Prof. Westmacott was present. There is a silly prejudice against colour in England. It is time to do away with it.

“Yours, &c.

“C. T. NEWTON.”

Since the receipt of this letter, Mr. Newton had the kindness to point out to me several of the marbles, in which I perceived the colour *most distinctly*, and advised its being preserved by a coating of wax. One instance, as we were walking through the gallery, caught my own eye.

¹ In the Museum of Classical Antiquities is a drawing of the coloured decoration of the lacunaria. These colours are now nearly obliterated, never having been protected by wax.

² The Phigalian marbles were doubtless coloured also, although no record has been taken of the fact: for the temple was built by the architect of the Parthenon. Dodwell writes,—“The temples of Jupiter Panhellenios in Ægina, and of Apollo Epikourios in Arcadia, are enriched with a profusion of painted ornaments, which time has not yet obliterated.” (*Travels*, i. 342.) (See Baron Stackelberg’s arguments in favour of colour, *Apollo-Tempel zu Bassæ*, 79–82.)

³ “The glittering armour which was probably of gold or bronze, with its numerous metallic appendages, fixed on the sculpture, which there is reason to suppose was painted, together with the dazzling whiteness of the columns, must have reflected a splendour, and exhibited a magnificence, beyond imagination. It is difficult to reconcile to our minds, the idea of polychrome temples and statues; but it is certain that the practice was familiar to the

can we wonder at the careful statements of Callistratus and other writers of antiquity being set aside? Is it reasonable to reject testimony so invariable, so agreeing, and coming from different writers, and this not because we have counter-evidence from other writers of equal antiquity and standing, but merely because it does not tally with our preconceived opinions? To act thus, is to imitate a child, who disregards facts and insists upon his own opinion. Truth and reason are set aside, beauty and taste are disregarded, merely because we will have it so. Do we find Phidias calling in the assistance of Panænus, and Praxiteles that of Nicias — are the works described, and the artists designated by name—all this is set aside as nothing to the purpose, simply because it is inconvenient to admit it, simply because—let the fault be where it may—ancient taste is not the same as modern taste.

We have seen how the word *circumlitio* has been twisted by different writers, so as to mean anything but what it really does signify: and so we may be

Greeks in the earliest times, and even in the age of Pericles. No doubt all the Grecian temples were ornamented in the same manner, and the painting was certainly coeval with the buildings themselves, as it is always executed with the highest finish, and the greatest elegance, corresponding with the sculptured parts.” *Dodwell's Travels*, i. 342.

Baron Stackelberg, who has devoted much attention to this subject, thus writes:—“Die Bildner- und Malerkunst seit den

prepared to find it stated that the acknowledged beauty of the great chryselephantine works depended simply upon the form, and that it was quite independent of the accidental presence of gold and ivory, and colour, which it is asserted, were applied as mere spoils of war!¹ One solitary instance is however brought forward, and that with great triumph, to prove the position of those who thus set aside, at one blow, ancient art, ancient artists, and ancient critics. It is the Venus of Cnidus,

ältesten Zeiten mit der Architektur verbunden waren, und eine stützte die andere. Wie die Vereinigung der Musik und Tanzkunst mit der Poesie, so bezweckte der Verein der drey bildenden Künste die höchste Wirkung in religiösen Bestrebungen. . . . Das gefärbte Relief behauptete die Stelle der Gemälde; Gemälde waren lange nur Nachahmungen davon." These evidences he concludes "lassen die Uebereinstimmung des Gebrauchs polychromer Färbung von Bildwerken mit dem Geschmack der Griechen *in vorzüglichsten Kunstepochen* nicht bezweifeln." (Stackelberg, *Das Apollo-Tempel zu Bassæ*, pp. 79-82.)

¹ This assertion, though unnecessary to be answered, is disproved by the facts of the case. Valerius Maximus says that Phidias intended to have made the Minerva of marble instead of ivory, because it was a cheaper material, and that the Athenians immediately ordered him to employ ivory. This anecdote no more proves that it was because the materials were spoils of war, than their refusal to allow the portraits of Pericles and Phidias proves the statue to have been hieratic or archaic: but both these circumstances show us that the Greeks regarded their statues with the most religious feeling, that they wished to make them as worthy of the divinity as possible, and thus being full of a devout admiration of their beauty, they were unwilling to be reminded that they were the works of men's hands.

described by Lucian. The evidence is said to be both positive and negative. Positive, because Lucian, in describing the beauty of the marble, mentions the existence of a spot or stain; and it is contended that if statues had been coloured, as supposed, the artist would have taken pains to cover over this stain, so as to render it imperceptible.¹ But the critics forget, or are unconscious, that the colouring employed is transparent, not opaque. It would therefore have been impossible to cover it with the system of colouring at their disposal; and so the positive argument falls to the ground. The negative argument is said to consist in the fact, that Lucian, in describing the statue, says nothing about its being coloured. But what is the fact? Lucian is describing not the Venus of Cnidus, but Panthea, a most beautiful woman; and in order to give an idea of her beauty,

¹ Similar to this is the conclusive argument brought against the polychromy of architecture. They say the ancients particularly speak of their anxiety to procure "*white stone*," and they ask, Why, if the building were coloured, were they so careful in selecting white stone? Let any one cut out a polychromic restoration of any ancient temple, and place it on a sheet of dirty paper, with streaks of colour running across it, and he will immediately see of what benefit a white ground is for relieving the colour. We have two parallel instances in Plato. Socrates asks Glaucus whether dyers do not select the whitest wool when they want to impart to it the famous Tyrian dye? A process which he likens to the education of youth, which will produce nothing unless grounded in the most perfect manner. (*Rep.* iv. pp. 429, 430.)

he tells his readers that they must imagine her head to be like that of the Venus of Cnidus, by Praxiteles; the nose mouth, and neck, resembling the works of Phidias; the hands and fingers from Alcamenes; the drapery of the figure from Calamis; and the age to be about that of the Venus of Cnidus. Having thus described her form, he goes on to depict her colour; and here he has recourse to the painters, and calls in no fewer than four, and not content with this he brings in the poets also to his assistance, Homer and Pindar. Who does not see that this description has nothing to do with the Venus of Cnidus, but with Panthea; or if it relates to Venus, that we might suppose, that the Venus, instead of merely lacking colour, had no nose, mouth, neck, hands, or body, because these parts are taken from other statues? Nothing then can be more weak than this objection, either in its positive or negative character. But it is time to pass on to other subjects. It may, however, be mentioned that these critics have written mostly in refutation of opaque colouring, or colouring in oils, which they believed to be the system of polychromy attributed to the ancients. In denying the colouring which is just described, which was necessarily a water-colour, they acknowledge that the plastic works of the ancients were coloured; they allow, of course, that the Egyptian and Etruscan works were coloured: these they regard as hieratic,

and as corresponding with the mediæval, but while they deny that this style of colouring ever improved itself into one corresponding with the perfected art of Phidias, they pretend that polychromy as applied to sculpture was limited to such rude colouring,¹ an opinion which, after what has been said, it is needless to refute. Nor are these critics agreed amongst themselves. Some, as we have seen, assert the colouring, which they cannot deny, to have been of a rude primeval period, while a recent lecturer pretends that all the Grecian temples were coloured by the “churchwardens of antiquity.”²

¹ This plastic colouring was chiefly confined to votive offerings, to the copies of the different divinities exposed to sale, to the Lares and Penates of antiquity, and to architectural sculpture, anything which was intended to strike the eye at a certain distance. Of this description was the object of the vow which Virgil makes to Venus—a Cupid with coloured wings and painted quiver; and that to Diana, a marble statue with red buskins. (*Eclog.* vii. 31; *Catalecta.*)

² The same sentiment was held in France some years ago. On the first occasion of an intelligent artist's endeavouring to ascertain the principles of ancient polychromy, “on l'accusa d'impiété envers les Grecs. Il osait, disait-on, leur attribuer les ornements grossiers dont la main des barbares avait souillé leurs monuments.” A more rational view has since taken possession of the public taste. “On finira par s'étonner un jour que ce fait ait été attaqué avec tant de persévérance, et qu'il ait fallu, pour le défendre, tant de luttes et tant d'efforts. La principale raison, selon nous, est que, pour la plupart, les artistes ne sont pas savants, et que les savants ne sont pas artistes.” (E. Cartier, *De l'Archre. Polychr., Revue Archéol.* 1852-3.)

In the same manner it was said when the Elgin marbles first

The chryselephantine colouring they dismiss as being

arrived in England, that they were not Greek, but Roman, of the time of Hadrian: and so Sir William Chambers declared that in his opinion the Parthenon was inferior to the church of St. Martin's-in-the-Fields.

Thus we shall not be surprised to find that even Greek sculpture is decried by some writers. Perrault declares that it is only by prejudice that Greek Sculpture is preferred to modern, and that the works of modern art, and particularly those of Girardon, would be quite equal to the ancient, if they had but the accumulated dirt and colour of two thousand years; Bauchardon compares the Apollo Belvedere to a scraped turnip; (navet ratissé;) and Dandré Bardon directs his pupils how to avoid "les pratiques vicieuses" of the ancient sculptors.

Thus in Painting, Architecture, and Sculpture, writers have been found, even among men of talent, who, led aside by prejudice, and ignorant of what was foreign to their own art, have rashly censured what they did not understand. Nor is this conceit confined to modern times. Apelles and Phidias were called by the Roman artists of Petronius's time "Mad Greeklings." So in literature:—in the same spirit of self-conceit, Voltaire said of Aristophanes,—that poet whose works St. Chrysostom used to put beneath his pillow, — "Ce poète comique, qui n'est ni comique ni poète, n'aurait pas été admis parmi nous à donner ses farces à la foire St. Laurent." Even Seneca, in his day, is said to have spoken contemptuously of the writers of antiquity.

In considering the great number of authenticated instances of chromo-decorated Greek temples, monuments so numerous that it would be difficult to say that any temple existed in Greek times without being polychromized, and considering the elegance and purity which invariably distinguish such coloured decoration, it seems wonderful how such a prejudice as to the period of this colouring could ever have existed in the mind of any artist at all conversant with antiquity, or of any antiquary having the slightest feeling for art. It is satisfactory to find Professor Cockerell giving a decided opinion on this subject. Speaking of the temple

gaudy and offensive to pure taste;¹ the application of colour to marble sculpture they attribute either to a rude archaic period, or to a degenerate Roman age; the bronze colouring, with the stories of Callistratus, Pliny, and Pausanias, they regard as fabulous, the chemical amalgam of metals as impossible.² With carpers and cavillers such as these it is impossible to argue.

of Ægina, the sculptures of which he was one of those who discovered, he says,—“In this temple we have a very ancient example of the practice which prevailed among the Greeks of painting their sculpture; for the style and execution of the colours found on the statues and ornaments of the temple prove that they cannot be of any other date than the original construction.”—*Journal of Science and the Arts*, No. xii. p. 340.

¹ “La description des statues colossales de la Minerve Athénienne et du Jupiter Olympien, sculptées en or et en ivoire par Phidias, excite le sourire incrédule ou le regret de ne pouvoir mettre en doute la perfection de l’art chez les Athéniens et les Eléens. Que seroit-ce si le Bacchus de Phigalie apparissait au milieu de nous avec sa draperie d’or et ses chairs peintes du cinabre le plus pur!” (Ziegler, *Etudes Céramiques*, p. 180.)

In like manner M. Fauvel, speaking of the evidences of colour on the monuments of Athens, remarks, “C’est chose difficile à faire entendre à nos architectes, qui ne veulent pas croire aux statues, et aux bas-reliefs peints.” (*Mag. Encyc.* 1812, ii. 92.)

² Modern critics may well deny the possibility of effecting this, for, as we have seen, the art was lost in the time of Nero. (Plin. *H. N.* xxxiv. 7.) We are told by Pausanias that they possessed the art of giving such a degree of whiteness to copper, as to make it resemble silver. (J. Seitz, *Essai sur l’Art de la Fonte des Anciens*.) Iron has likewise been combined with copper in very ancient statues. (M. Rollin, *History of the Arts and Sciences of the Ancients*, p. 131.)

Another argument is put forward by a modern writer. He says that Greek sacred sculpture was more fettered than their other works; that "the artist was restricted by usage, from which it was neither safe nor lawful to depart;" and therefore that "in statues of the gods we must not expect to find the free untrammelled production of the artist:" and, "in obedience therefore to the universal feeling, Phidias made the statues of Jupiter at Elis, and of Minerva at Athens, of various materials;" and he refers to the incident relating to the portraits of Pericles and Phidias on the statue of Minerva, as a proof of the statues being of archaic or hieratic character.

Of the Minerva, as we have already seen, we have no fewer than five ancient copies in marble, of the Jupiter we have copies of the head in gems, and of both these statues we have the most enthusiastic descriptions of all ancient writers. Can any modern writer, then, in the face of all this, pretend that these statues exhibited the trammels of Egyptian, Assyrian, or archaic art? Is there anything in either of these statues which reminds us of the style of the statues of Branchidæ? He might as well deduce an argument against polychromy from the *archaic* forms of the Venus or Apollo. Perhaps it will be said that this archaic style was not exhibited in the form, but only in the colouring. But what reason have we to

suppose that the colouring was archaic, when all the rest was most chaste and beautiful? Can we imagine that Phidias daubed the entire statues over with vermilion, because ancient statues were so coloured: or with bitumen because they were previously covered with that substance? Or, if the "various materials" constitute the archaic style "adopted from other countries," in what other countries do we find evidences of chryselephantine art? And even if they could be found, we should have no more right to call the Jupiter and the Minerva archaic, than we should to call the finest works of the Greek sculptor in bronze or marble archaic, because bronze and marble were employed for sculpture in Egypt or Assyria.

The reader who has gone through the foregoing observations on iconic-polychromy, must judge how far an author is correct who says that "in marble statues the colour must have been put on very coarsely, and almost in patches," and "there is not the most remote hint in any reliable written authority, nor in any recovered fragment or work of art, to indicate that this delicate and partial tinting was the ancient practice, or was ever resorted to, even exceptionally, by any of the great masters of art—Myron, Phidias, Praxiteles, Alcamenes, Lysippus."¹

¹ Mr. Westmacott writes in 1845, speaking of polychromic sculpture,—“This mixture of materials, which modern taste dis-

The foregoing observations and quotations amply prove the existence of colour on pedimental and frieze sculpture. We know it to have been employed in the earliest times, it continued to be used in the best periods of Greek art, and we see it at the present day in the excavations of Pompeii and Herculaneum. Is it not reasonable to suppose that colour, applied thus generally to their architecture and architectural sculpture, was considered necessary to sculpture in general, and might we not conclude that it was so applied, even though ancient writers were not so unanimous in their assertions respecting it? Two circumstances, however, have to be borne in mind relative to this subject:—pedimental and frieze sculpture were probably much stronger in colour than other sculpture; and the sculptural accessories of temples have frequently been buried in the earth for centuries, and thus preserved their colour, while statues and other sculpture have been more exposed. Yet even in this sculpture we must not forget the *Venus de' Medici* itself was ornamented with armlet, necklace, and earrings, and that her hair was overlaid with gilding, as was also that of the

approves, was continually resorted to by the most celebrated artists during the best period of art in Greece:” and again,—“We know that the great statue of Jupiter was not only composed of gold and ivory, but that it was also richly painted, and ornamented throughout in the most elaborate manner.” (R. Westmacott, Jun., Art. on “Sculpture,” in the *Encycl. Metrop.*)

Apollo. The pupil of the eye is painted in the colossal figures on the Quirinal, attributed to Phidias and Praxiteles, and the eyebrows in the Farnese Hercules, the Antinous of the Capitol, and the river-god of the Vatican and the Villa Albani ; while in the Minerva of Velletri remains of a blue colour and ornaments on the peplus are still observable. That was no pedimental sculpture of Praxiteles, for which he called in the assistance of the painter Nicias.

It is sufficient for us to know that such works were painted. Even if they remained to us, we could not be expected to point out those tints which were scarcely perceptible even when they left the painter's studio. It is with surprise that we distinguish traces of the stronger colours, as in the instances recorded, for we know that those early statues which were painted with vermilion, had constantly to be recoloured to preserve their freshness.

This argument is too important not to be repeated. Let any one inspect the fragments of polychromic decoration in the British Museum, or any other gallery of antiquities, and he will find in the few places where traces of colour are still evident, that the colours are almost effaced ; while the greater part of the marble, though once covered with the same bright hues, is of spotless white, as though the brush had never been passed over it.

If such be the case with architectural polychromy, where the colours were always bright and vivid, how can it be expected that the faint tints of iconic polychromy should be preserved to us?

It is not incumbent on us to prove that this practice was conformable with pure taste : it is only by conjecture that we can say to what extent colour was applied, and how then can we undertake to say whether the effect was pleasing? But not only should we give credit to the Greeks for being as excellent in this respect as they showed themselves in all other arts, but considering the chasteness and severity of their taste in sculpture as in all other arts, and the simplicity so constantly observed, it would be alike unreasonable and unjust, that in this particular alone the taste of the Greek should be chargeable with extravagance or vulgarity.¹

It now only remains to ask, Is this system of

¹ It is with pleasure I perceive that my arguments are supported by the opinion of an able writer in the *Revue Archéologique*. M. Cartier says :—

“ Nous avons sans cesse sous les yeux des statues et des monuments sans couleur, et nous en concluons que la sculpture et l'architecture doivent s'en passer pour rendre les masses et les formes qu'elles emploient. Mais n'est-ce pas parceque nous nous imaginons que, pour le faire, il faudrait empiéter sur le terrain d'autrui et opérer au moyen de la peinture un mélange de deux arts distincts, comme le pratiquent les sauvages? Cette confusion répréhensible a bien pu avoir été faite dans des temps barbares de la Grèce, mais elle cessa lorsque la civilisation rendit cette contrée digne des regards et de l'imitation de tous les

colouring statues by the Greeks, and the success with which they practised it, a sufficient reason for our doing so? I think not, with our climate, and with our architecture, and I may add, with our sculpture. There is not a drawing-master but who refuses to let his pupils paint in colours before they know how to draw correctly. So colour, even if introduced with all the delicacy and skill of a Panæus, a Parrhasius, or a Nicias, would only make the inferiority of modern sculpture more conspicuous. But even if perfect, a coloured statue would scarcely look well where the architecture remains uncoloured. For this reason I consider that the application of gilding to the accessories of the sculpture in the pediment of the British Museum is unhappy and repulsive, because it is not

siècles ; les grands artistes d'alors, par respect pour certaines traditions religieuses et par indulgence peut-être pour quelques faiblesses humaines, admirent la coloration des statues, mais ils la ployèrent aux règles du goût et à l'autorité de leur génie ; opération extrêmement difficile et qui réclamait ordinairement le concours d'un peintre habile. Son œil seul pouvait apprécier et combiner ces teintes légères qui, sans détruire l'harmonie de l'ensemble, aidaient le spectateur à en admirer les lignes et à en détailler les formes. Il ne s'agissait pas de couches épaisses et tranchantes qui cachaient la matière dont on avait fabriqué la statue ; c'était seulement une gaze colorée, laissant paraître le marbre, tout en voilant sa dureté. La lumière se jouait à travers ces couleurs transparentes, jusqu'à ce qu'elle les eût évaporées comme un nuage ; c'est elle encore plus que la main des restaurateurs qui nous a laissé si peu de traces de coloration sur les sculptures antiques." (*Revue Archéol.* for 1845-6, pp. 441-2.)

carried out by colour. At present, these accessories are as glaring as the gold chain and the pommel of the sword in the figure of a Lord Mayor in front of one of our suburban almshouses,¹ where we find them most elaborately gilt. That which was beautiful in the Parthenon, becomes offensive in the modern portico. It is with this feeling that Hume, in his Essay on Eloquence, observes, "How absurd would it appear, in our temperate and calm speakers, to make use of an *Apostrophe*, like those of Demosthenes or Cicero! [which he quotes, and then adds:] With what a blaze of eloquence must such a sentence be surrounded, to give it grace, or cause it to make any impression on the hearers?"²

¹ In the Kingsland Road.

² The foregoing observations on polychromy have necessarily partaken of a controversial character; but I trust it will be seen that the arguments made use of have reference to facts and principles, and not to persons. The object of the essay was to establish the transcendent excellency of Greek art, and it would therefore have ill become me to pass by criticisms condemnatory of Greek taste, even though such criticisms proceeded from the pens of writers honoured and esteemed by all lovers of art.

VIII.

PERSPECTIVE, AND OPTICAL ILLUSION.

The Parthenon has been referred to as exhibiting the law of contrast; we will now refer to it as evidencing another principle — the law of optical illusion. The knowledge of perspective by the ancients has been questioned by most writers. It will be sufficient to refer in a note to several passages clearly proving its practice,¹ and to confine ourselves here to a branch of perspective — the interesting subject of optical deception. In this

¹ The following is the testimony of Vitruvius on this subject:—"Agatharcus was the first who painted a scene, and this was at the time when Æschines was exhibiting his tragedies in Athens: he has left us a Commentary on the subject. After this Democritus and Anaxagoras wrote further on the science of perspective, showing how we should, having fixed the point of sight and the distance, in imitation of Nature, draw down all the lines to a point fixed upon as the centre, and thus on a deceptive canvas represent the appearance of real buildings, in such manner that although painted on a flat surface, they shall appear, some to recede, and others to advance towards one."—Lib. vii. Præf. The fact is further conclusive from a passage in Philostratus:—"For having manned the walls with armed soldiers, the painter has represented some as wholly visible, others as merely half-figures,

temple, adorned by the works of Phidias, we have but to mention the universality of its curved lines, its columns of greater and less diameter, its leaning columns, and other particulars, to show to how great an extent the ancient architects studied the laws of optical illusion and perspective. This study was

of others he showed only the breasts, then the helmets only, and last of all their spears. This, young man, is proportion; for the objects must thus disappear from the eye, as it follows the several groups in their several gradations.”—Lib. i. *Icon.* 4. In the picture of Ulysses’ descent into hell, by Polygnotus, some fish are described by Pausanias as appearing at a great depth in the water; a fact which shows some acquaintance with the perspective of colour. Lucretius describes the vanishing lines of a colonnade, in as technical language as if he spoke of the plane of the picture, the point of sight, and vanishing points. In another place he describes the refraction of an oar in water; and again he notices that distant objects lose their angularity.—*De Rerum Naturâ*, lib. iv. Pliny, speaking of Apelles, says, “Cedebat Asclepiodoro de mensuris, hoc est, *quanto quid a quo distare deberat.*”—Lib. xxxv. 36. In Plato’s *Republic* we read: “The same magnitude perceived by sight, does not appear in the same manner, whether near or at a distance. And the same things appear crooked and straight, when we look at them in water and out of the water, and concave and convex, through error of the sight. It is this infirmity of our nature which painting attacks, leaving nothing of magical seduction unattempted.” And in his *Sophist* he says: “The arts of imitation are of two kinds, the assimilative, and the representative, or art of producing phantasms. One is the assimilative art; and this especially takes place, when any one, according to the proportions of the original, in length, breadth, and depth, and moreover by adding fitting colours, works out the productions of an imitation. But the representative art is aimed at by such as mould or paint any great work. (Sculptors or Painters.) For if

not neglected by the sculptor. We have a remarkable instance of this in the story given us by Tzetzes :—"The Athenians, desiring to erect on a lofty column a statue to Minerva, invited Phidias and Alcamenes, each to execute the most beautiful work he could design, so that of these two they might

they would give the true proportion of beautiful things, you know that the upper parts would appear smaller than is fitting, and the lower parts larger, through the former being seen by us at a distance, and the latter close at hand. So that the artists, bidding farewell to truth, work out not real proportions, but such as will appear such. Now what can we call that which appears indeed similar to the beautiful, when seen from a favourable point, but which when regarded by one who is capable of viewing it on all sides, is not like that to which it professes to be like? Must we not call it an appearance, since it appears to be, but is not like? And may we not call that art which produces an appearance but not an image, the art of producing phantasms? And it is this art which is found so abundantly in painting, and in the whole of the imitative arts."

Nothing can be more satisfactory than the words of the present professor of the Royal Academy, when speaking on this subject: "We modern artists might be content humbly to take our practice from the fine remains of ancient art, without question or inquiry; but modern *genius*, so called, sometimes is disposed to dispute authority, and to imagine its own inventions to be lights unknown to our ancestors. It is well, therefore, when the ground of practice of the greatest masters of the art can be set plainly before students, and the principles upon which their art was conducted explained."—*Lecture on Sculp. in Relief*, at the S. Kens. Mus.

The works of two ancient writers on perspective are preserved to us—Heliodorus, in his *Capita Opticorum*, and Proclus, in his *Commentaries on the First Book of Euclid*. Geminus of Rhodes also wrote on perspective.

select that which should be considered the most excellent in public opinion. Alcamenes, who was ignorant of geometry and optics, executed such an image that the spectators believed nothing could be more beautiful. But Phidias, most practised in all studies relating to the arts, but especially in geometry and optics, considering that all objects change their appearance according to their height, made the lips open, the nostrils convulsed, and the rest of the face similarly distorted. The two statues being exposed to public view, that of Phidias was nigh being pelted with stones; but no sooner were they raised to their proper height, than the statue by Alcamenes was hooted at, while that by Phidias was praised and approved by every one."

" Ut Phidiæ signum simul aspectum et probatum est."

The story is laughed at by some, but I suspect by those who do not understand the delicacies of art. This principle is well explained by Heliodorus, who says:—"Such is the care of the maker of a colossus to give an apparent symmetry to his work, that it may appear proportional to the sight, though not in reality. For works placed at a great height do not appear as they exist."¹ A similar instance which occurred to myself may not be deemed

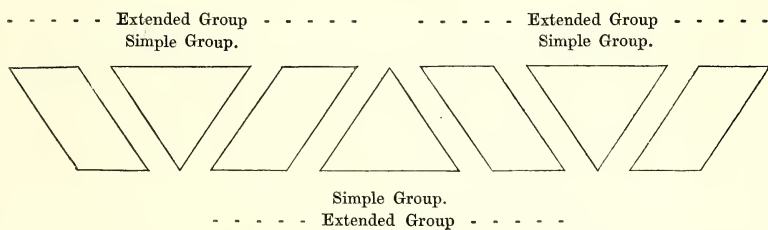
¹ Heliod. *Capita Opticorum*.

irrelevant, exemplifying, as it does most perfectly, the case in point. Examining the Gallery of Antiquities in the British Museum in company of a Professor of the Academy and an eminent sculptor, we came to the Halicarnassian marbles, which till lately were ranged immediately under those from Phigalia. The former were pronounced to be inferior in the "filling-in:" the Phigalian marbles thereby appearing rich and ornate, while those from Halicarnassus seemed poor and naked. On reaching the opposite side of the room, however, we happened to turn back, and then we perceived that what before was rich and intended to be seen at a moderate distance, was now confused; while the Halicarnassian sculptures, calculated for double the altitude, stood out clear and distinct: so admirably did the artist in each case consider the effect required.

It has generally been supposed that the sculptures of ancient temples were executed in the artists' studios, and exhibited to the public before they were placed in position, in consequence of the extraordinary care with which every part is finished, even those parts which could never be seen from below. To me, however, it appears that the contrary was the case. I cannot believe that the wonderful effects of perspective evident in these sculptures could have been obtained by mere theory, and without their being seen from the

proper point of view, from time to time as the work advanced.¹

The Halicarnassian marbles exhibit other instances of the care and judgment exercised by the ancients in the production of their works of art. Fearful that the outline would not be clearly recognizable at so great an altitude, the artist has indented this outline, so as to produce a clear line, even on the light side. Another instance of the like care and judgment conspicuous in these marbles is evinced in their peculiarity of composition. In the Parthenon frieze, the Phigalian sculptures and others, the subjects are continuous, whether in individual procession or in mingled grouping, but in these bas-reliefs the composition is in marked lines. Three figures perhaps form a triangle. On either



side are two figures, the lines of which are parallel with the sides of the triangle, thus forming an extended group. Beyond these are inverted tri-

¹ See this subject insisted upon by M. Beulé in an article on the Pediments of the Parthenon in the *Revue Archéologique*, vol. for 1854-5.

angles, and then two figures parallel to the further side of this inverted triangle ; so that a second group is now formed, consisting either of the simple triangle, or with its additions forming a truncated cone. The consequence of this is that the same figures form portions of two different groups, those of the upright triangle and the inverted triangle. The motive of this arrangement, in these Halicarnassian marbles, was, that notwithstanding the great increase of height, the eye might yet be enabled to make out the groups.

The last instance in these marbles which I have to point out is the attenuated proportions of the figures in the upper frieze. Owing to the height of this frieze, as already described, the perpendicular lines would naturally appear very foreshortened as viewed from below. To remedy this the figures are made more delicate in proportion, to give them more apparent height. We find this only in the upper frieze, a circumstance which proves most clearly the reason of the peculiarity. From all this it appears that whereas the modern artist considers his work as a mere architectonic frieze, the ancient sculptor regarded it ever in the first place as a work of sculpture.

Exactly similar in principle are the sculptured metopes of the Parthenon. When first exhibited in this country, their dry hard style, their hasty execution, led critics to pronounce that they must

have been sculptured by persons, "some of whom would not have been entitled to the rank of artists in a much less cultivated and fastidious age" than that of Pericles, to which they were attributed.¹ But imagine these metopes elevated to the height of fifty feet, and placed in the shadow of a bold projecting corona, and we shall find that just this sharp clear outline, this bold carving, this deep undercutting, was necessary to make them appear equally delicate in finishing to the other sculptures. Even in ordinary statues the Greeks have not been unmindful of this principle, but have endeavoured to represent nature by exaggerating it. The eye in ancient statues has been observed by sculptors to be sunk deeper than in nature, in order to give greater expression, and so make up for the deficiency of the eyebrow and other details. The judgment and knowledge evinced in the disposition of the figures of these metopes has been pointed out by the President of the Academy, in his admirable article on "Bas-relief" in the *Penny Cyclopædia*. In almost every case the figures are found to have their arms extended, so as not to cast a confusing shadow across the body. On looking at the Panathenaic frieze² of the

¹ Dil. Soc. i. xxxix.

² Censured equally with the metopes by Mr. Knight, as being "probably by workmen scarcely ranked among artists." (Dil. Soc. i. xxxix.) These inestimable marbles were nearly lost to us through

Elgin marbles, more especially in the equestrian figures, we shall find that the figures of the first plane are less projecting, that is to say, less round than those of the second, in consequence of the latter being more obscured by shadow. These parts, moreover, have been slightly tinted, so as to assist the eye in distinguishing them from the figures in the first plain. Chantrey, in his evidence before the House of Commons, remarks in these marbles a difference in the treatment of drapery, according to its position, and states that in all these sculptures effect has been their principle aim, and that they have gained it in every point.¹ Another circumstance connected with these marbles is the flatness of surface, and squareness of outline. Roman and modern bas-reliefs placed in this position would have the figures rounded like half-statues and appear confused; whereas in the Panathenaic

the ignorance or hostility of Mr. Knight, owing to whose evidence the Earl of Elgin lost £16,000 in handing them over to the nation. We ought to see that this sum is reimbursed to his descendants, It is a disgrace to the Government of the time, and its advisers, that the marbles remained in this country eight years before they were purchased.

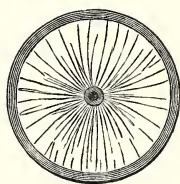
¹ "The sculpture of the Parthenon, and indeed of all temples, was designed for effect: and the intended position of the figures on the edifice was evidently taken into consideration. The inaccuracies, the disproportions, and the apparent negligence observable in some parts, and which are striking when placed on a level with the eye, disappear when elevated to that height for which the effect was calculated."—Dodwell, *Travels in Greece*, i. 338.

frieze, the flat surface receives an even light, while the square edge casts a clear shadow : so admirably did the Greek artists understand the science of perspective. This fact also is clearly stated by Sir Charles Eastlake, in the article above alluded to. He shows that being situated in a position where the light which fell on them could only be by reflection, it was necessary, in order to give value to that light, to keep the surfaces as flat and the outlines as sharp as possible. This attention to perspective was carefully studied by the ancients. Pamphilus, the master of Apelles, is praised by Pliny for having been not only an excellent painter, but also as being thoroughly instructed in all kinds of sciences, and chiefly in arithmetic and geometry. He used to affirm that art could not well be perfected without these studies. From the inflation of the muscles of the abdomen in the Farnese Hercules, it has been supposed that this statue was elevated about thirty to forty feet above the eye ; but the force of the argument is not clear.

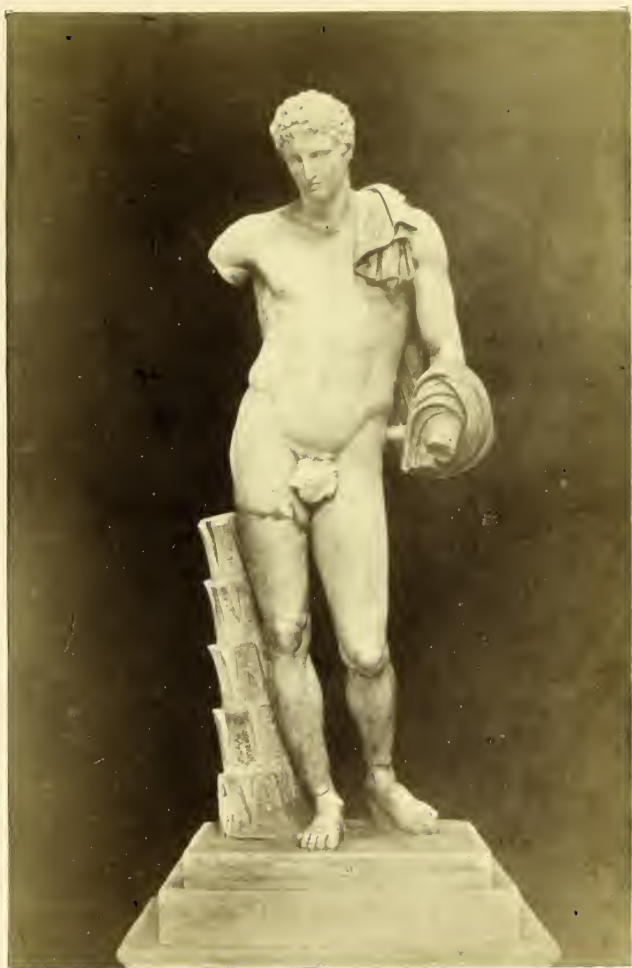
In like manner, the Laocoön is supposed by Visconti to have been seen from above, and to have been placed at the bottom of a flight of stairs. This supposition is based upon the discovery of a leg of one of the sons being longer than the other, and the flesh remaining unfinished in parts not seen from above. With a similar attention to

perspective, Lysippus is said to have made his figures thin, in order to prevent their appearing squat.

In fact, we should, in looking at works of art, determine the proportions by the eye and judgment, ("phantasy,") as Diodorus Siculus informs us was the custom of the Greeks, a custom not followed by the Egyptians; we should with Michael Angelo, have our "compasses in our eyes;" or in other words, we should be less careful of actual proportions than of the proportion which appears correct. This may be exemplified by the spokes of a wheel seen in rather rapid rotation. The painter who would wish to convey the notion of velocity must represent them, not in straight lines, as they really are, but in numberless curved lines directed to the top and bottom, as they appear to be:—



the reason being that when at the sides they are transverse to the line of vision, but when at top and bottom they are longer in vision, being in the line of axis; and consequently there is a tendency in each spoke to appear to bend to the quarter



THE MERCURY,
OR ANTINOUS OF THE VATICAN

Photographed from the Original.

where it is chiefly visible. From Cicero we learn that the beauty of a statue depends upon representing to the eye the harmonious proportions of the several parts. Having once determined what these harmonious proportions are, we might suppose that sculptors had nothing else to do than to follow them implicitly in all their works. The Mercury or "Antinous" now holds the rank which the famous "Canon of Polycletus" anciently possessed: it is esteemed the most perfect model of human symmetry, the most correct example of beauty and proportion. Nor is it deficient in ideal excellence. An elegant writer says of it,—“Its softness is wholly its own, neither male nor female: the attraction of the eyes is but half disclosed; their lure is not that of a woman, yet it is that which wishes to be noticed, but dares not fully show that wish: the modesty of beauty draws a shade from conscious shame: the look submitted to the earth avoids the prying eye. More is unnecessary to be remarked, or the judicious observer will find more in the figure for his own contemplation.”¹ With such a canon of art, how is it that some of the most celebrated works of the Grecian chisel are ill-proportioned? How is it that we find the Hercules by Glycon to be disproportionately large in the upper part of the body, the head alone being

¹ Bromley, ii. 98.

small ; and, what is still more remarkable, the Apollo Belvedere to be as seemingly faulty in the proportions of the neck, and of the lower part of the body ? It is because the Greek did not confine himself to rule, but studied nature. He ever considered the effect which he had to produce, and how that effect was best to be accomplished. In the Hercules he wished to convey the idea of strength, and he obtained it by shortening and strengthening the neck, by diminishing the head, by enlarging the chest and back, and giving prominence to the muscles and sinews of this part of the body, but the lower parts are comparatively small, precisely as we find the hinder part of the lion less bulky than the fore part. The attitude also is characteristic : it is that of repose, it is the consciousness of strength. In the Apollo, on the other hand, the sculptor wished to convey the idea of swiftness, the velocity of thought and motion. His eye is bright ; as the god of light, clothed in his meridian splendour, he shoots out his arrows. His neck is elevated, indicating the activity of the god-like principle within. The thighs and legs are elongated for the same purpose, to give lightness and elasticity to his motion.

No wonder then that the seeming defects are the means of raising the admiration of the beholder to the highest fervour. No wonder that this combination of grace, beauty and majesty caused the poor



THE APOLLO BELVEDERE.

Photographed from the Original.

pagan to think that the being that was before him was superhuman, was divine ;¹ and that even the gods of Olympus rose up to meet him on his entrance.

“ Or view the lord of the unerring bow,
The god of life, and poesy and light,
The sun in human limbs array’d, and brow
All radiant from his triumph in the fight.
The shaft hath just been shot—the arrow bright
With an immortal’s vengeance.² In his eye
And nostril beautiful disdain, and might
And majesty, flash their full lightnings by,
Developing in that one glance the Deity.

“ But in his delicate form—a dream of Love
Shaped by some solitary nymph, whose breast
Long’d for a deathless lover from above,³
And madden’d in that vision—are express’d
All that ideal beauty ever bless’d
The mind with, in its most unearthly mood,
When each conception was a heavenly guest,
A ray of immortality,—and stood
Star-like around, until they gather’d to a God.

¹ “ Humanam supra formam.”—*Phædrus*, iv. 24.

² “ Un serpent, symbole de la médecine, de la santé, et de la vie, s’entortille au trône d’olivier qui sert de soutien à la figure. Cet accessoire n’a point été placé ici sans intention : il faut en conclure que le combat livré par Apollon doit offrir quelque analogie avec l’emblème de la vie et de la santé ; et il est naturel de penser que l’objet de la colère d’un Dieu bienfaisant étoit le terrible Python monstre que les eaux du déluge avoient fait sortir des champs marécageux de la Phocide, reptile impur, symbole des exhalaisons envenimées et pestilentielles.”—Visconti, *Opere*, tome i. 28.

³ In the Dean of St. Paul’s scarcely less beautiful lines on this

“ And if Prometheus stole from heaven
 The fire which we endure, it was repaid
 By him to whom the energy was given
 Which this poetic marble hath array’d
 With an eternal glory—which if made
 By human hand, is not of human thought :
 And Time himself hath hallow’d it, nor laid
 One ringlet in the dust—nor hath it caught
 A tinge of years, but breathes the flame with which
 ’twas wrought.”

Childe Harold.

statue, is the following incident narrated by Mons. Pinel in his work *Sur l'Insanité* :—

“ Yet on that form in wild delirious trance
 With more than rev’rence gazed the Maid of France.
 Day after day the love-sick dreamer stood
 With him alone, nor thought it solitude ;
 To cherish grief, her last, her dearest care,—
 Her one fond hope, to perish of despair.
 Oft as the shifting light her sight beguiled,
 Blushing she shrank, and thought the marble smiled :
 Oft breathless list’ning heard, or seem’d to hear,
 A voice of music melt upon her ear.
 Slowly she waned, and cold and senseless grown,
 Closed her dim eyes, herself benumb’d to stone.
 Yet love in death a sickly strength supplied ;
 Once more she gazed, then feebly smiled and died.”

An Italian lady once said of this statue,—“ Peccato ! che io non sia una gentile per adorarlo ! ”



THE APOLLO BELVEDERE.

Photographed from a Cast.

MODERN ART.

I.

DECLINE OF ART.

HAVING thus taken a view of Greek art in its excellence, let us examine it in its decline, and compare it with the state of art in the present day. We commenced by considering the causes of Greek excellence. We saw it take its rise after the victories of Salamis and Plataea; it began to degenerate after the disasters of Cheronæa. On losing their independence, and with it their glory and ambition, the Greeks lost everything. The love of honour and virtue was no more, and the Greek character soon sank to what it is.

“ By Jove’s decree it is, whatever day
Makes man a slave, takes half his worth away.”¹

Lucian, in his *Anacharsis*, asks, “ If you take away the love of glory from the citizen, what will

¹ “ Græcorum animi servitute ac miseria fracti sunt.”—*Liv.*

become of the country?" Glory and independence being gone, the arts became debased, and manners were corrupted. Petronius, having inquired how it was that there was so great an indolence and indifference to art in his day, and why so many most beautiful arts had perished, among which painting had not left the smallest trace, was answered, sarcastically, "The love of money is the cause. But in the early ages, when as yet simple virtue pleased, the ingenuous arts flourished, and it was the greatest endeavour among men that what was profitable should not be concealed from posterity. But we, sunk in wine and lasciviousness, care not to practise art; but, accusers of antiquity, we teach and learn only its faults. Do not wonder then that Painting is lost, when both with gods and men a mass of gold seems to be more comely than anything which those mad Greeklings, Apelles or Phidias, ever executed."

"Aurum omnes, victâ jam pietate, colunt."

Propert, iii. 13, 48.

Pliny the younger complains that "The liberal arts are neglected, and the arts of avarice are the only ones which are now cultivated:" and in another place,—"What was formerly done for glory, is now undertaken for the mere purposes of gain." What the Macedonian conquest had begun, the Roman conquest perfected. Imagine the feeling of the

unhappy Greek, as one barbarous conqueror after another, followed by Prætors each more exacting than his predecessor, ravaged the Grecian cities and their colonies, leaving no town in Greece or Asia, Sicily, Magna Græcia, Rhodes, or the other islands of the Mediterranean unpillaged, till scarcely a statue remained for the miserable people to address in supplication! Imagine deputies from these cities having to appear at Rome, and there seeing the sacred statue which had been adored for ages, now forming part of some vast museum, or serving as an ornament to the villa of a Mummius or a Verres! With what spirit or enthusiasm could the poor artist work, who saw such a probable termination to his labours? But whatever spirit remained after such a calamity, art was utterly extinguished at the conquest of the country by the Christians. Libanius informs us that the monks, carrying axes and torches, overspread the country, burning the temples and breaking the statues, and leaving nothing behind them but smoking ruins.¹

“ Thus the monks finished what the Goths began.”

Pope.

Security and patronage being gone, the Greek artists fled to Egypt, Syria, Italy, and other coun-

¹ This will scarcely be believed by some, and yet we find that so late as the fifteenth century ancient art was still exposed to

tries ; but the incentive to glory once lost, pride, hope, virtue all defunct, genius fled also, and the artist, no longer able to invent, was content to copy from the labours of his predecessors. The correct form, moulded from the canons of his art, the careful finishing, for some time remained ; but the spark, the living touch of genius was no more. At length, even this outward perfection ceased. Pliny observes that when sculpture no longer indi-

danger from the professors of a purer faith. Among two or three ancient statues which were found in Ghiberti's time, and which excited his utmost admiration, was one of Venus by Lysippus, found at Siena. The statue was deemed so beautiful that they resolved to place it as an ornament to the principal fountain of the city. But it will be more interesting to let him give his own account of it. Ghiberti goes on to say,—“ Della quale (statua) ne feciono grandissima festa, e dagl' intendenti fu tenuta maravigliosa opera ; e nella basa era scritto el nome del maestro, el quale era Lisippo, et aveva in sulla gamba in sulla quale ella si possava, uno delfino. Tutti gli intendenti e dotti dell' arte della scultura, e orifici, e pittori, corsono a vedere questa statua di tanta maraviglia e di tanta arte ; ciascuno la lodava mirabilmente ; e grandi pittori che erano in quello tempo in Siena, a ciascuno pareva grandissima perfezione fosse in essa. E con molto onore la collocarono in su la loro Fonte come cosa molto egregia. Tutti concorsono a porla con grandissima festa et onore, e murorona magnificamente sopra essa Fonte.”

But a disastrous war happening with Florence, a council was held, and a citizen thus addressed the assembly :—“ Signori Cittadini ! Avendo considerato che, da poi noi troviamo questa statua, sempre siamo arrivati male, considerato quando la idolatria è proibita alla nostra fede ; doviamo credere tutte le avversità che noi abbiamo, Iddio ce le manda per li nostri errori. E veggiamo per effetto ; chè, da poi noi onoriamo detta statua, sempre

cated the hidden beauty, the outward form itself became neglected.

“Cessavit deinde ars.”

The causes of Greek excellence having been unfolded, it is only necessary to say that the absence of these causes in the Roman element tended to its decadence.¹ We have seen how the arts were honoured by the Greeks: in Rome, the exercise of them would have been considered a disgrace to one of noble birth; and Petronius expressly ascribes the decay of art among the Romans to the fact of their being no longer *in honestis manibus*, but cultivated only by slaves and freedmen. So, if we compare ancient art with that

siamo iti di male in peggio. Certo mi rendo, che per insino noi la terremo in sul nostro terreno, sempre arriveremo male. (Io, Ghiberti,) son uno di quelli consiglieri essa si ponesse giù, e tutta si lacerasse e spezzassesì, e mandassesì a seppellire in sul terreno de' Fiorentini. (Their burying it in their enemies' ground is very amusing.) — Frammenti Inediti di Lorenzo Ghiberti, in the *Raccolta Artistica*, tomo ii. p. 13, 14.

Even in modern times the works of ancient art may sometimes be destroyed. I knew a traveller in Samos who found a most beautiful gem, representing Nymphs adorning a hermal statue with garlands. So exquisitely was it arranged that it was not till the third day that he discovered that it was what the Italians call “una cosa tenera,”—and it immediately flew into a dozen pieces.

¹ For the absence of all these excellences in the Greek character, see the portraiture of Roman times depicted by Bromley, *Philosophy and Crit. Hist. of the Fine Arts*, vol. ii. p. 67–74.

of modern times, notwithstanding the advancement of science, and the blessings of a pure religion, we shall find the contrast almost equally unfavourable. The Greek artist laboured principally for glory, the modern artist has to work in great measure for his livelihood: the Greek had constantly before his eyes the nude figure, or if draped, the most elegant and natural disposition of drapery, so that each figure he met with served him as a model; the modern artist sees nothing but costume of an artificial, unbecoming, and transient character: the Greek believed his gods resided in human form, the modern artist is taught by his religion to despise earthly things, and to fix his regard only on things of heaven: the Greek was filled with enthusiasm, believing that he stood alone in the world for all that was good and great and excellent, in art, and arms, and literature; the modern artist feels that the nation to which he belongs, however excellent, is only one of the nations of the world, that he himself is looked upon as "only an artist," and that he has done much if he gain a passing notoriety: the Greek identified himself with the purposes for which his work was destined, the modern artist, like the one referred to by Apollonius in the story given us by Philostratus, is often indifferent as to what becomes of his work when once it is paid for and leaves his studio: the Greek frequently devoted a lifetime to a single

work,¹ the modern artist is generally obliged to fix the shortest possible time for the completion of his undertaking: the mind of the Greek was naturally led to see the beautiful and the good in everything, the modern artist can only succeed in realizing beauty in his mind's eye, by careful study and abstraction from the world: the Greek lived in an age of invention, when art was perfected, the modern artist has to study ancient examples, and can seldom do more than imitate: the Greek sought to represent the inner motives, the divine principle of man, the modern artist is content to exhibit the outward beauty of form, designed according to the rules of art: the Greek could claim the honour of elevating his religion above the idolatry from which it sprang, the modern artist has too often been the means of degenerating his to idolatry again:—

“And so the multitude, allured by the grace of the work, took him now for a god, who a little before was but honoured as a man.”—*Wisd. of Sol.*, xiv. 20.

We have seen how works of art arose in every city of ancient Greece, and we have also seen how these works were torn from their sanctuaries, and crowded together by the Romans. Of colossal statues alone there are said to have been collected

¹ Scopas we know executed numerous works: but Pliny speaks of one of them, the Achilles, as “præclarum opus, etiamsi totius vitæ esset;” so careful was the finishing, and so perfect the design.

in Rome, twenty-three in bronze, and thirty-seven in marble. Of these the Apollo from Apollonia in Pontus was forty-five feet high, and cost five hundred talents, while the Colossus of Rhodes cost only three hundred talents. The Apollo in the Library of the Temple of Augustus was fifty feet in height. The statue of Nero, afterwards converted into that of Sol, was one hundred and ten feet high. It is easy to account for this multiplicity and richness. In ancient times the art of sculpture was more patronized than that of painting, by reason of the greater facilities which were afforded for its exercise. From the smallness of their houses, and the simplicity of their living, the Greeks had but few opportunities of collecting pictures, but statues were in constant request, whether for their public buildings, or the open areas. Even in their temples the statue represented the material form of the divinity, while the picture only shadowed him. But in the present day pictures are collected by every private individual, while sculpture is but rarely called for, owing to the necessity of keeping marble under cover in a climate like our own. From these causes modern sculpture does not meet with the patronage which it possessed in ancient times. The subject will be further discussed hereafter.

An important question arises whether success in art is at all dependent upon the number of

examples of ancient design collected together for study and imitation. However much we acknowledge the necessity and usefulness of public museums, in which examples of every description are placed together for the instruction of the student, we cannot but admit that the mere possession of such collections will not produce eminence in art.¹ Constantinople in the eleventh century is said to have possessed, though there is some reason to doubt the accuracy of the statement, the Olympian Jupiter of Phidias, the Juno of Polycletus, the Pallas of Lindus, the Venus of Cnidus, and the Opportunity of Lysippus; but what did it produce? "Is it not well known," says Quatremère de Quincy, "that Constantinople once possessed in the collections of the palace of Lausus and the Gymnasium of Zeuxippus, the most beautiful assemblage of the works of Greece? But did these collections ever create a Byzantine artist? Did not ancient Rome possess successively the

¹ The very multiplicity of such works prevents their study. The great majority of the visitors to a museum go there as to a sight. The eye remains on each successive object only so long as the visitor is occupied in passing by it. Men are generally too full of business to devote more than a passing hour to a whole museum. "Magni negotiorum officiorumque acervi abducunt omnes à contemplatione talium, quoniam otiosorum et in magno loci silentio apta admiratio talis est."—Plin. xxxvi. 5. Hume thought that the importation of Greek sculpture was the cause of the non-success of art at Rome!

portico of Octavia, the galleries of the Golden House, and the Temple of Peace? Yet history has not preserved the name of a single Roman sculptor."

II.

INDIVIDUALITY.

The first principle of ancient art was beauty, but how can this be attained when the attention of the sculptor is confined to the production of individual likeness? The ancient artist was occupied constantly in embodiments of the gods and heroes, the modern artist in representations of every-day life; the former was ever idealizing his art, the latter seeks only to produce identity. Even the commissions which he receives are not of a character to encourage art. Patronage alone will not accomplish this. The ancient artist felt his soul enlarged by receiving a commission, for it was one the subject of which afforded the deepest energy for his mind, and kindled the warmest affections of his heart; but the employment of the modern sculptor is almost exclusively limited to the execution of portrait-busts, with or without tailors' clothes—works which Agesilaus called mechanical. It is not the artist whom we must blame for this, it is the public taste, or rather the want of taste

in the direction of public monuments; it is the want of that education in art, which at Sicyon, and afterwards in the other schools of Greece, was rendered imperative on every free man; it is a want of the appreciation of the dignity of sculpture, and the seeking to appropriate it to ignoble purposes. Let any one enter the sculpture-room at the Royal Academy. Nothing is to be seen but rows of heads, among which we too often find the whisker and moustache of some man of fashion, or the simpering look of some young lady. We look to the name, and we find Smith, Brown, or Jones. If there is one particular in which the modern sculptor should be superior to the ancient, it is in bust-sculpture: yet how inferior is the modern bust! Does not this arise from the want of grandeur in the model? How can it be expected that the artist shall throw grandeur into that head which not only evinces none, but does not possess the germ or hint on which to build it? The public think this the end of sculpture, or if it is of any other use, that it may assist in ornamenting a conservatory or lady's boudoir, where some little figure, perhaps of porcelain, will look "pretty" among the green. If the unhappy sculptor is carried away by the enthusiasm of his art to aim at something monumental, something to develop the higher principles of his art, his work is returned to his own studio, there to remain before his eyes

as a constant memento of the necessity of confining his genius to the depraved tastes of his customers, if he wishes to procure a living. If the public, instead of giving way to this overweening vanity, were to be content, like the ancients, in seeing their own houses simple and unadorned, so that the public monuments were worthy of the nation, we might then expect to see the art of sculpture taking its right tone, and assuming its proper station.

It is the same with the other arts. Why is it that we see so few historical pictures in our exhibitions? Is it because our artists cannot paint them, or because they can find no sale for them when they are painted? A man may starve nowadays who devotes himself to what he considers to be high art. In all the arts, the student begins with enlarged views of the dignity and beauty of his art, but it is so long before he gets his first client, and there is so much difficulty in getting others after, that he is content to execute a bust for his pastry-cook, or paint a kit-kat of some simpering dandy,¹ or put up a hideous red-brick Gothic front to a London house; and thus high

¹ It is amusing to read of Haydon's stealthily scratching caricatures of the "stupid heads and vapid faces of his sitters," and of Nollekins regarding busts as the "small change, which enabled him to buy his marble, and pay his men."

art is either forgotten or derided.¹ Vasari wittily observes that “*Fame è sovente il prezzo d’un amor di Fama.*” But let not the artist be discouraged. If he pursues art for its own sake, he will be satisfied with the pleasure which it affords, and though it be not lucrative, he will console himself with the observation of Seneca,—

“Semper honos, nomenque tuum, laudesque manebunt.”

At the same time it must be felt that it is the duty of a country to cherish the arts, and afford exercise for native genius. The artist must rely upon himself; but art is dependent on encouragement by the state. The artist must strive for glory; but it is the duty of the state to see that that glory be not an empty one.

“Contentus fama jaceat Lucanus in hortis
Marmoreis: at Serrano, tenuique Saleio,
Gloria quantalibet quid erit, si gloria tantum est?”
JUV. *Sat.*, vii. 79.

One way to do this would be by establishing a

¹ Nothing can be more sad than to read the diary of that unhappy man B. R. Haydon. With talents vastly overrated by his own opinion, he yet possessed at least an ordinary talent as an artist, united with great powers of imagination. The mind of such a man would not allow him to engage in other than great works, and his life exhibits one great chain of trials and disappointments, caused by the vain attempt to establish the claims and privileges of “high art”—a life, as we know, ending in misery, wretchedness, and *despair*.

national gallery to be devoted exclusively to British art, and to be supported by an annual grant for the purchase of pictures and works of sculpture. If only one work in each sister art were so chosen, it would be an honour which all artists would look up to; and painters and sculptors would then no longer feel that in producing a great work they had done so for their own studios or cellars.

Another means of employment open to the sculptor is in our public monuments. These he regards as the chief opportunity of exhibiting his art. But how unsatisfactory the result. The ancient artist, in his large groups, composed them with the greatest variety of effect. All was life and motion, while all appeared simplicity and grandeur. But modern monumental sculpture seems to be all cast in one mould, and that taken from the middle ages. The form is to be pyramidal, the hero at the top, under him Justice and Mercy if a judge, Mercy and Charity if a philanthropist, Religion and Truth if a bishop, Minerva and Victory if a warrior, or Trade and Commerce if a citizen; and at the bottom sea or river gods to denote the country, with occasionally a Britannia, an Asiatic, a negro or a Chinese, introduced for the same purpose; with maces, rudders, cornucopias, Lord Mayor's swords and other emblems to fill up the gaps. Moulded according to this recipe, the artist is

persuaded that his grouping will turn out to satisfaction, and provided he give a pleasing attitude to his principal figure, and succeed tolerably well with the likeness, he considers that he has overcome his difficulty, and that the rest will be plain work. How infinitely superior was the ancient method, as in the monument of Mausolus, or the monument of Philopappus. The hero is at the top, seated perhaps in his curule chair or chariot, while under him are rows of bas-relief, relating to his history. Many examples might be quoted of ancient groups, as described by Pausanias, and other writers.

The Greek artist endeavoured to throw ideality into everything which he did, to convey the utmost amount of spirituality into the faces of his divinities, but the modern artist too frequently aims only at identity. Artists should imitate Praxiteles, who invested all his works with life, rather than his contemporary Demetrius, who sought only to produce a servile resemblance with all its faults. Aristotle remarks a saying of Sophocles, who observed,—“I have depicted men as they should be, while Euripides represents them as they are.” It is this neglect of the inner feeling, that essential requisite of true genius, which causes Jacobs to exclaim, “While painting, without special models, reached the highest summit of conceivable excellence in the course of a single century after its revival, and filled all the countries of Europe,

even to the boundaries of Asia, with its marvels, sculpture has but seldom passed beyond the barrier of imitation, though instructed by the greatest models. It is laboriously propagated, but in an artificial warmth, just as if its productive powers had been exhausted in Hellas. Its few and scattered works seldom proceed from the inner life: still more rarely do they enlarge the province of forms by new and genial creations. Some that have attempted to open new paths have gone astray therein; most, lingering on the beaten track, have contented themselves to give back the old in manifold combinations." This want of appreciation of the inner sentiment, having regard only to the outward form, has been the reason that so many of the works of antiquity have been erroneously restored, even by the best artists. We have only to go through the museums of Europe to perceive how many ancient statues have thus suffered. Forgetful how some of the gods are represented with traits scarcely differing from those of the female sex, Apollo has been changed into Berenice or Adonis, and Bacchus into Ariadne. Regarding only the outward form and the significance of emblems, Venus Urania, from wearing a diadem, has been mistaken for Juno; but if the artist had but noticed the love-exciting and languishing look caused by the elevation of the under eyelid, he could not have been deceived as to the

deity represented.¹ Sometimes the artist has imitated what he considered to be a beauty, without understanding it. From an expression in Homer, relating to large eyes, they have in some modern statues represented the eye as straining from its socket. The flat dimpled chin of the Medicean Venus has been in like manner copied, though by the best judges it is considered a defect, both from its attempting to fix a transient emotion, and from its interfering with the divine expression of countenance so peculiar to the gods. Montfaucon's error in mistaking a bearded head with open mouth for a Jupiter pronouncing an oracle, is an error proceeding from a forgetfulness of Greek art. The continued expression of sentiment in sculpture, arising from the necessity of abstaining from all transient emotions, is adverted to by Byron :—

“The ruling passions, such as marble shows,
 When exquisitely chisell'd, still lay there,
 But fix'd as marble's unchanged aspect throws
 O'er the fair Venus, but for ever fair,
 O'er the Laocoön's all eternal throes,
 And ever-dying gladiator's air,
 Their energy like life forms all their fame,
 Yet looks not life, for they are still the same.”

Contrasted with the ideality of the ancients is

¹ See M. de Montabert's *Traité complet de la Peinture*, ch. xi.
 “Des Restorations dans les Monumens de la Sculpture Antique.”

a servile identity of likeness in modern art. In order to perpetuate beauty, the Greeks accorded a portrait-statue only to him who had thrice been victorious in the Olympic games. This statue was a portrait of the whole body, the object being to show what development of muscle, what peculiar symmetry of limb, had conduced to such success. Those who had conquered but once or twice had to be content with an idealized representation, which, to prevent monotony, was often in the attitude in which the hero had gained the victory. But even in their portraits the Greeks sought ever to elevate natural beauty, not debase it. Pliny speaks of it as a novelty in his time, the studying to produce a perfect likeness in all its details. The accidents caused by war or other calamity are an adventitious interference with the normal symmetry of the human frame: the artist, therefore, if he could not reject, at least attempted to disguise them.¹ The Grecian artist, not daring to exhibit Pericles, nicknamed Schænocephalus, with a conformation of skull differing from that of true proportion, masked its excessive length and size by investing him with a helmet, and thus produced an object of great beauty instead of one of marked deformity. Alexander, having a slight inclination of

¹ Richardson, in his *Theory of Painting*, gives an instance where some degree of elevation is given to the bust of a plain man, by adding trifling incidents which do not affect the likeness.

the neck, was represented by Lysippus,¹ as fixing his regard on heaven, an attitude which is said to have imparted to him a sublime appearance. The attitude is taken advantage of by the Greek epigrammatist, who writes :—

“ See Philip’s son with dignity appear,
With lion front, and proud imperial air !
Hear him exclaim, upturn’d his piercing eye—
‘ The earth is mine—Jove, govern thou the sky.’ ”

Antigonus, having lost an eye, was painted in profile by Apelles, so that he might not spoil his picture by a blemish. Pauson only would have ventured to exhibit Hannibal as one-eyed.² Julius Cæsar, we are told, was represented with a laurel-wreath in order to hide his baldness. Augustus is described by Suetonius as in other respects most handsome, but having eyebrows which united together across the forehead ; but what sculptor would have so portrayed him ?³ Hadrian had warts upon his chin, and set the mode of wearing

¹ It is asserted by a modern writer, but without any authority, that this artist was selected by Alexander because he represented him of average proportion : although the hero is known to have been short of stature.

² See the anecdote related by Visconti, in a subsequent page (p. 215), of Maréchal Luxembourg and his hunchback.

³ So in other cases. That artist has mistaken his calling who would be content to represent Socrates merely as flat-nosed, Æsop as deformed, or Virgil as clownish.

beards.¹ Lucian gives us an amusing story of Stratonice, the wife of Seleucus, who attempted to conceal her baldness by bribing poets to sing in praise of her hyacinthine locks. In modern times we insist upon identity. Nelson will not be recognized, unless without his arm. Who does not see that this is a depreciation of art? The hero is not to be recognized by his face, or action, but by an empty arm-sleeve. Who among the Greeks would have dared to portray Alexander as diminutive in stature? Only in modern times is a great monarch thus caricatured, as is said to be the case in a statue on the continent. Zeuxis, as Quintilian tells us, made his proportions larger than the life, feeling that they thereby acquired a nobler and more majestic appearance. If Hercules be grouped with the Nemæan lion, the hero must be shown with more than his usual strength, with the greatest development of sinew and muscle, lest he should appear weaker than his formidable opponent. The servile law of identity would require that the central figures of a pediment be no larger than the others, but a reference to the Parthenon pediments, and to the groups of Niobe and Laocoön, will show the admirable result and necessity of so distinguishing them. Nor is this increase of size

¹ An instance to the contrary effect is exhibited in coins of the emperor Maximinus, in which the artist has cleverly exaggerated his naturally long chin, in order to produce a likeness.

confined only to pedimental forms : it is observable also in the Panathenaic frieze, in the slabs of which, though all of one height, we see the twelve gods represented as of colossal stature, larger than any of the other figures, in order that they might command a greater reverence and honour. In the Theseion, also, the gods are recognizable by their increased size, and by being seated and draped as spectators of the fight. On the other hand, the insisting upon a servile identity of defect in sculpture is to magnify that defect, and make it lasting. Who, in considering the achievements of Frederick the Great, or Wellington, would think of their having been small in stature ? Most people, indeed, who are yet sufficiently conversant with their histories, are forgetful of the fact. Neither would Napoleon's stature be remembered were it not for the sobriquet attaching to his name, and the ubiquity of the little plaster images.¹ But if this diminutiveness be made observable in their statues, who could fail of being struck by it ? Who could deny that the artist had directed attention more to the material form, in which they were deficient, than to the sublimity of

¹ It is remarkable that Augustus also was short of stature, Suet. c. xxix.; and in modern days, Havelock. Alexander's shortness of stature passed into a proverb. Virgil says of such persons :—

“ Ingentes animos angusto in pectore versant.”

Georg. iv. 83.

soul and genius, in which they were transcendent? It is on this principle that history is composed. Who on reading ancient history would suppose that the admirable orations which we there meet with were delivered precisely in the words in which they are composed? Sometimes indeed no speech was delivered, but the historian puts words in the speakers' mouths, expressive of their character and of the occasion, heightening and colouring each, so as to make them more clear and striking. And this colouring is true, because conformable with truth. Who on reading Plato's Dialogues would suppose that Socrates spoke all the things that are recorded of him? And yet Plato only mentions his own name twice throughout all the the dialogues. It is only the unpractised writer who insists upon recording every trifling incident, not seeing that he thereby renders his narrative confused and mean. And so in art, a too rigid compliance with matters of fact only makes a work contemptible.

The following note, from Sir Joshua Reynolds's "Discourses," cannot be read with too great attention :—

"In all the pictures in which Raffaele has represented the apostles, he has drawn them with great nobleness, he has given them as much dignity as the human figure is capable of receiving; yet we are expressly told in Scripture they had no such respectable appearance; and of St. Paul in particular, we are told by himself, that his *bodily* presence was

mean. Alexander is said to have been of a low stature; a painter ought not so to represent him. Agesilaus was low, lame, and of a mean appearance: none of these defects ought to appear in a piece of which he is the hero. In conformity to custom, I call this part of the art history-painting; it ought to be called poetical, as in reality it is.

“All this is not falsifying any fact; it is taking an allowed poetical licence. A painter of portraits, retains the individual likeness; a painter of history, shows the man by showing his action. A painter must compensate the natural deficiencies of his art. He has but one sentence to utter, but one moment to exhibit. He cannot, like the poet or historian, expatiate, and impress the mind with great veneration for the character of the hero or saint he represents, though he lets us know, at the same time, that the saint was deformed, or the hero lame. The painter has no other means of giving an idea of the dignity of the mind, but by that external appearance which grandeur of thought does generally, though not always, impress upon the countenance; and by that correspondence of figure to sentiment and situation, which all men wish for, but cannot command. The painter who may in this one particular attain with ease what others desire in vain, ought to give all that he possibly can, since there are so many circumstances of true greatness that he cannot give at all. He cannot make his hero talk like a great man; he must make him look like one. For which reason he ought to be well studied in the analysis of those circumstances which constitute dignity of appearance in real life.”—Sir Joshua Reynolds, *Discourse 4*.

It was but an ignorant cobbler who had the presumptive folly to find fault with the sandal painted by Apelles: it is the sculptor himself who in a great German work servilely imitates the coarseness of material, and the ugliness of form and execution, of German hobnailed boots and leather trouser-straps.

“Tanta gentium in rebus frivolis plerumque religio est.”

Horace showed himself to be a true artist, when he condemned, not merely the rude identity of form, but the too careful finishing of parts, rightly considering that the simplicity and breadth of a subject must be prejudiced by such treatment.

“Faber imus et unguis
Exprimet, et molles imitabitur ære capillos :
Infelix operis summâ, quia ponere totum
Nesciet.”

Cicero bids us to beware, lest in carefully finishing the hydra and lion's skin, we should forget the Hercules; and so others might be quoted. It was well said by a great philosopher, though his meaning has been misunderstood and censured by an eminent writer on the subject, (Emeric David, *Recherches*, p. 217,)—"Statues, like great men, should be regarded only from a distance." That is to say, we should consider first the general significance and symmetry of a statue, its attitude and outline, and not till then should we attempt to judge of it in detail. Nay more, however beautiful the individual parts of a work of sculpture may be, if it be not designed to please the eye at a distance, it has failed in its object. We laugh at those artists, says Galen, who aim at truth in the details, and neglect it in the principal parts. Zeuxis, seeing one of his pupils occupied in embellishing a figure of Venus with superfluous

ornaments, said,—“ So not being able to make her handsome, you have made her rich.”¹

“ Poets, like Painters, thus unskill'd to trace
The naked nature, and the living grace,
With gold and jewels cover every part,
And hide with ornaments their want of art.”

Pope.

Somewhat similar is the story given us by Baldinucci:—Michael Angelo seeing one of his pupils, John of Bologna, carefully finishing an ill-studied work, said, “ Young man, learn to dispose a figure before you think of finishing it.” The history of ancient art is full of such examples. Lucian points out the folly it would be in a person who instead of regarding the general effect of the Jupiter Olympius, its beauty and majesty, dilates extravagantly on the workmanship and finishing of his throne, and the neatness of his pedestal. Nicias the painter used to observe very commonly that it was no mean matter in the art of painting to be able to treat the subject with sufficient breadth and largeness, and to avoid falling into little conceits. Quintilian also remarks very justly, — “ Vitium est ubique, quod nimium est.”² Philostratus holds up to our

¹ Plutarch's remark is to the same effect :—Simplicity is greatly preferable to superfluous finery.—*Sympos.* vi. 7.

² Accessories, (*parerga*,) however, when properly employed, are praised by Galen, (*De Usu Part. Hum. Corp.* lib. xi.) and by Philostratus, (*Icon.* i. In *Piscatoribus*.)

admiration and example the able manner in which the artist represented Bacchus, in his picture of Ariadne. "It is not the vulgar Bacchus, with thyrsus and corimbus, with flowery robe and soft doeskins, but a beautiful youth, radiant with love alone." (*Icon.* i. 15.) It was with this feeling that Protogenes, having painted a partridge too well in his famous picture of the Satyr, effaced it, that the accessory might not be taken for the principal ; on the same principle on which portrait-painters acted, who, Pausanias says, dwelt on the face, caring little about other parts. Pliny gives us a similar anecdote of Zeuxis, who, having painted a child carrying some grapes so naturally that the birds flew down and pecked at the grapes, removed them, in order that the attention might be directed to the proper object, saying, "I have surely painted the grapes better than the child ; for if I had fully succeeded in the latter, the birds would not have dared to touch the grapes." All such defects were carefully avoided by the Greeks. Pyreicus, who painted subjects like those of the Flemish school, was called in contempt a painter of worthless things. We may apply to such defects what Longinus says of coarse expressions in oratory, which are, he says, "mere patches, or unsightly bits of matter, which entirely confound the fine proportions, mar the symmetry, and deform the beauty of the whole."

The following remarks by the President of the Royal Academy, on the danger of employing a servile identity of detail, are too valuable to be abridged :—

“The colour of white marble, which, it appears, may sometimes increase the illusion of drapery, is not the only quality by means of which some substances may resemble nature more literally than the marble flesh can. The qualities of smoothness, of hardness, of polish, of sharpness, of rigidity, may be perfectly rendered by marble. It is not easy to conceive a greater accumulation of difficulties, for a sculptor aiming at the specific style of his art, to contend with, than the representation of a personage in the modern military dress. The smoothness and whiteness of leather belts, and other portions of the dress, may be imitated to illusion in white and smooth marble. The polish, the hardness and sharpness of metal, and the rigidity even of some softer materials, are all qualities easy to be attained in stone; yet the white marble flesh is required to be nearest to nature, though surrounded by rival substances that, in many cases, may become absolute fac-similes of their originals. The consequence of the direct and unrestrained imitation of the details in question is, that the flesh, however finished, looks petrified and colourless, for objects of very inferior importance, even to the buttons, are much nearer to nature. The objection to these details, from their unpleasant or unmeaning forms, is here left out of the account.

“The boldness with which the ancient sculptors overcame such difficulties is remarkable. Thus, to take an extreme case, *rocks*, which in marble can be easily made identical with nature, (thereby betraying the incompleteness of the art in other respects,) are generally conventional in fine sculpture; witness the basso-relievo of Perseus and Andromeda, and various examples in statues where rocks are introduced for the support of the figures. In order to reduce literal reality to the conditions of art, the substance, in this instance, is, so to speak, uncharacterized. The same liberty is observable in sculptured armour as treated by the ancients; sharpness is avoided, and the polish does not surpass, sometimes

does not equal, that of the flesh. In like manner, steps, or any portions of architecture, are irregular and not geometrically true in their lines and angles; on a similar principle, probably, the inscriptions on the finest antique medals are rudely formed: for it cannot be supposed that the artists who could treat the figures and heads so exquisitely, could have been at a loss to execute mechanical details with precision.

"In Canova's monument to the Archduchess Maria Christina at Vienna, (in many respects a fine work of art,) figures are represented ascending real steps and entering the open door of a real tomb, all executed with a builder's precision. It is plain that, to keep pace with the literal truth of these circumstances, the figures should at least have colour, life, and motion. The want of all these is injudiciously made apparent by the comparison in question, and some pains are taken to convince the spectator that he is looking at marble statues.

"In the antique, on the contrary, it will generally be found that the employment of conventional methods (as opposed to the more direct truth of representation) increases in proportion as objects are easily imitable, and consequently in danger of interfering with the higher aim.

"The contrivances which are intended to give the impression of reality to the master object of imitation, as exemplified in the best works of the ancients, thus point out the course to be pursued in the difficult treatment of statues in modern costume. The general principle, it is repeated on the authority of such examples, is never to suffer literal truth in the accessories to remind the beholder of the unavoidable incompleteness in the more important object of imitation.

"In like manner a close resemblance to nature is judiciously sought by the sculptor where his material seems least to promise it; while he suppresses literal imitation when the qualities of that material greatly coincide with those of the object to be represented. The principle is the same in all the arts; for whether directly imitative or not, all set out with restrictions, and all excite wonder and delight when those restrictions cease to be felt as such. It is this which wins our admiration in musical compositions, when the language of imagination and feeling is recog-

nized in sounds, that, intrinsically and even conventionally, have no meaning; in poetry, when the free variety of thought and expression compels us to forget an almost unvarying form or rhythm; and in architecture, when the union of fitness and character, (the attribute of the most perfect productions of nature,) is accomplished in a new creation.

“To conclude: it appears that, of all the Fine Arts, (except perhaps theatrical representation,) sculpture is most liable to be partially confounded with reality. Of the attributes of material objects, it first possesses substance and form; and when in addition to these qualities it happens to have colour and surface in common with nature, it is evidently in danger of sacrificing its general consistency, and the illusion which art proposes. Again, in consequence of the absence of colour, identity with nature is impossible in the chief object of imitation, the living figure. These two circumstances—the impossibility of absolute resemblance to nature in the principal object, and the extreme facility of such resemblance in many inanimate substances—define the style of sculpture; a style fully exemplified in the works of the ancients. On the authority of these works, it has been shown that this art, on the one hand, aims at the closest imitation of the living figure in its choicest forms; for such can best compensate for the want of colour, and enable the art to rival nature. In subordination to this, its first aim, sculpture affects the imitation of elastic and flexible substances generally. On the other hand it is distinguished by the greater or less conventional treatment, or the entire omission of all particulars which are more literally imitable than the flesh. The instances of such conventional treatment, including alteration of costume and omissions of various circumstances, which are observable in the sculpture of the Greeks, are perhaps the most remarkable liberties, with a view to consistency of style, which the history of art presents.”—(Sir) C. L. Eastlake, R.A., *Contributions to the Literature of the Fine Arts*.

From the above it will be seen that the ancient artist was careful to keep down his accessories in order that they should not interfere with his main

work. Just so a skilful architect will keep some portions of his buildings plain, in order to make the principal parts appear more rich. In the same manner a painter will bring out his lights by shadows, a composer will change suddenly from *piano* to *forte*, from slow to rapid, and an orator from slow and measured cadence to impassioned declamation. No true artist can be insensible to the power of *contrast*.

III.

COSTUME.

The greatest difficulty with which the modern sculptor has to contend is that of drapery. No one can be insensible to the superior beauty of the ancient costume. Nothing can be more conducive to simplicity and grandeur, nothing so highly contributive to variety of effect, at the same time that it furnishes opportunity for the richest detail. All this will be acknowledged : but the objection is made,—However beautiful it is, we cannot use it now ; we must identify the costume of our sculpture with that of the age in which we live. Historically considered, no doubt this reasoning is correct, but viewed with regard to art it requires to be modified. Sculpture of two centuries old, however excellent it may be, is looked upon as antiquated, and unsuited to our present tastes. The statue of George the Third, from representing the king with a bag-wig and tail, is become a general laughing-theme with the vulgar, notwithstanding that the horse upon which he rides is the finest in Europe. But imagine that this horse had served for a figure of St. George and

the Dragon, as at first intended ; it would, from the classical treatment with which it must necessarily have been executed, have been an admired ornament in every generation.¹ If therefore our modern sculpture be executed in accordance with the fashion of the day, in another generation it will become antiquated, and in its turn be passed by. But neither is it elegant even in its day.² Look at the statue of a celebrated politician in one of our leading thoroughfares. It is above the size of life, and therefore we may expect something : but what is it ?—a lay-figure from a tailor's shop.³ Look at the waistcoat. Is there one line of grace in it ? It

¹ A horse by Canova has in like manner changed its rider : that of the equestrian statue of Charles III. of Naples having been originally intended for the Emperor Napoleon. Another instance of metamorphose occurs in the Rape of the Sabines, by John of Bologna, a group originally intended for Youth, Manhood, and Old Age.

² "If an artist is compelled to exhibit the modern dress, the naked form is entirely hid, and the drapery is already disposed by the skill of the tailor. Were a Phidias to obey such absurd commands, he would please no more than an ordinary sculptor ; in the inferior parts of every art the learned and the ignorant are nearly upon a level. Present time and fashion may be considered as rivals ; and he who solicits the one must expect to be discountenanced by the other." — *Sir Joshua Reynolds's Discourses* : Disc. 4 and 7.

³ No doubt this is one of the causes of the inferiority of modern art—the facility with which modern costume may be copied. Some have attempted to explain the superiority of ancient art by the facility afforded for studying the nude : it would have been truer if they had referred it to its *compulsory* study.

would be considered ugly even as an article of apparel. Look again at the trousers. The artist has here felt his difficulty. He has fancied it a beauty to indicate the contour of the legs, as though the figure had got tights on, as though it were draped in a transparent Coan garment. But even if well executed, modern costume never can look satisfactory, for it is divested of all breadth, it has no flowing lines, no natural grace, no richness or variety. Why then may we not avoid it? We may be told that the Greeks represented the nude figure, because it was customary with them to go with little or no clothing. But this is not so. They departed from the costume of the period because they considered the nude figure as more becoming to art. "*Græca res est nihil velare*," says Pliny. Can we suppose that on such a solemn occasion as the Panathenaic festival those who were to take part in the procession would turn out, some with sandals, some without; some clothed and others naked; some with and some without armour? Or is it not more natural to conclude that the artist chose these different costumes to give more variety to his work? "Generally speaking," observes Lessing, "the laws of usage were but lightly regarded by the ancients: they felt that the highest object of their art led them entirely to dispense with it. This object of paramount importance was beauty." Laocoön and his sons, instead of being

represented in their sacrificial robes, or distinguished by Trojan peculiarity of attire, are naked, because the artist felt that the naked form would be more conducive to beauty. But not only did the artist take this liberty, but he increased the size of the hero, and represented him sitting, and diminished the size of the two sons, in order to make the principal figure more important, and so tend to centralize the action. Thus we see in this celebrated group, which is esteemed the finest of ancient art left to us, the artist, or artists, have not hesitated to depart from custom or reality, where they thought it would be an advantage to their subject. Not only were their heroes, as Hercules and Antinous, represented naked, but even their princes, orators, and poets, were thus exhibited. Can we suppose that Augustus or Adrian, Drusus or Germanicus, Pompey or Agrippa, went about naked, because they so appear in sculpture? It is not necessary for us then to adhere servilely to the costume of the day. By some it may be argued that the proper costume for a figure may be considered that of the country to which we would refer whatever is noble in his character. We may associate men of talent and learning with Greece, and make their costume assimilate to that of the country where learning reached perfection. Statesmen, orators, and men of genius deserve a costume which will be considered honourable from its asso-

ciations with all that is glorious in history. Let the millionaire, or the man who is desirous of purchasing honour with money, be represented in the costume of the day : for being unknown to fame, and unentitled to distinction, his statue will last but little longer than the fashion of his garment ; but let all those who are entitled to their country's praise, be represented in a costume which is alike honourable and poetical, and suited for distinction in every age.

The following letter to Visconti was published in the *Moniteur*, No. 216 of the year 1804, by Denon. In speaking of a statue to be erected to Buonaparte in the Chamber of Deputies at Paris, he says :—

“ L'exécution de cet ouvrage sera pour la sculpture l'inauguration d'une nouvelle époque : mais à cette époque où les destins de la France se présentent sous un aspect si grand, pourquoi ne redonnerait-on pas aux arts, et particulièrement à la sculpture, toute cette grandiosité qui la rendit si recommandable dans les beaux siècles de la Grèce et de Rome ? Pourquoi ne la débarrasserait-on pas de ces entraves de costume qui arrêtaient ses progrès sous le règne de Louis XIV, et qui pensèrent l'anéantir sous ceux de Louis XV et de Louis XVI ?

“ En vain on pourra alléguer que, pour la véracité de l'histoire, chaque monument doit rappeler les usages de chaque siècle ; les Grecs ni les Romains n'avaient coutume de paraître en public avec les jambes, les bras, et l'estomac nus, et cependant ils se sont bien gardés de couvrir de vêtements les statues de leurs héros, de leurs rois, de leurs empereurs. Celle d'Epaminondas (au Musée Napoléon), vêtu d'un simple manteau, est aussi décente que noble. S'aperçait-on que le Germanicus soit nud ? Après le règne de Tibère toutes les recherches de l'affecterie furent employées dans la parure des empereurs, mais on n'imagina

pas d'exiger des sculpteurs d'en surcharger les statues héroïques, consacrées au sénat et dans les temples ; et celles que nous avons d'Antonin, de Marc-Aurèle, et Septime-Sévère, pour être nues n'en paraissent pas moins décentes. La nudité est tellement inhérente à la sculpture, qu'en aucun tems on n'a cru pouvoir lui substituer la mode. Le règne de Louis XIV n'a pu même se soustraire à cette loi. Les statues équestres de ce prince furent faites avec les bras, les jambes, et les pieds nus. Il est vrai que, n'osant tout-à-fait braver le préjugé, on ajouta alors à cette licence l'assemblage ridicule d'une grande perruque du tems, et des armures sans caractère ; devenus plus rigides observateurs des minuties, nous avons vu, sous le règne de Louis XVI, ordonner aux malheureux sculpteurs d'exprimer dans les portraits de nos grands hommes jusqu'aux plus basses trivialités ; nous avons vu demander la statue du maréchal de Luxembourg en longue perruque, l'épée au poing, la tête nue, et plus que tout cela encore, avec la difformité dont la nature avoit affligé ce héros. *L'histoire* peut ennoblir une bosse en répétant ce que disait Luxembourg en parlant du prince d'Orange : ' Comment sait-il si je suis bossu ; il ne m'a jamais vu par derrière ? ' Mais quand il faut parler à l'âme par les *yeux*, l'artiste doit se garder de transmettre des vérités qui lui répugnent, des vérités si peu héroïques, si peu monumentales. C'est à la *peinture* seule à conserver les costumes des tems ; la richesse de la palette peut distraire et faire passer sur toute espèce de vêtemens : les étoffes, les broderies augmentent encore ses trésors : le nombre de ses personnages, celui de leurs expressions rendent son patrimoine immense ; mais la *sculpture*, sans couleurs, qui n'a pour apanage que ses formes sévères, qu'une gravité de pose, si difficile à varier, réduite le plus souvent dans ses compositions à l'unité d'un personnage, que lui restera-t-il si on exige d'elle qu'elle couvre d'habits mesquins ses tranquilles mouvemens, si elle ne peut réchauffer le marbre de la vie, de la nudité ? Au nom d'un siècle où tout doit être grand, qu'on accorde à la sculpture ce sacré caractère. Je me joins à tous les artistes, à tous les véritables amateurs des arts, et je demande cet exemple du retour du bon goût."

Visconti published a short essay in answer to this letter, entitled, " Sur le Costume des Statues Antiques ; Lettre au

Citoyen Denon," in which he fully corroborates the views there stated. He shows that even the Greeks did not follow the costume of their age, but represented their fellow-citizens whom they honoured with a statue, as if living in the times of barbarism, when little or no clothing was made use of. The Romans also, instead of adhering to their national costume, preferred to appear in that of Greece. Even a habit like the Roman toga, so capable of artistic effect, was rarely introduced, and many portions of the dress which were considered characteristic of rank and station, were never indicated. In referring to Denon's letter he says,— "C'est un zèle bien éclairé pour les beaux arts, que celui qui tend à les débarrasser de ces fâcheuses entraves du costume moderne, qui en arrêtent les progrès." And at the conclusion of his essay, his editors thus express themselves: — "Il pregiudizio che le statue debbano copiare il costume de' tempi ne' quali sono esse modellate e scolpite, cioè che debbano servire alla volubile moda, per tramandarne i capricci alla più remota posterità, non è per anche sgombrato dalla mente degli uomini." A fact which is but too true even in the present day. For further remarks on this subject, see Richardson, *Theory of Painting*, pp. 185—189; Guizot, *Etudes sur les Beaux-Arts—Essai sur les Limites qui séparent, et les Liens qui unissent les Beaux-Arts*, 8vo. Paris, 1852; and Paillot de Montabert, *L'Artistaire*, 8vo. Paris, 1855.

It cannot, however, be understood that it is sufficient to represent a figure in classical costume to insure its elegance, any more than an academical figure can hope to equal the Greek original, which was framed from a close study of nature. It was the object of the Greek artist so to arrange his drapery as to obtain the most pleasing flow and contrast of lines, an opportunity admirably afforded in the female figure, where the elaborate and deeply-cut lines of the tunic, changing to

varied and flowing curves as it reached the bottom, were crossed by the ample width of the pallium, the lines of which passed gradually from a scarcely indicated sinking to the swelling fold, and from the diagonal lines of the skirt to the horizontal lines about the waist, and these again relieved by the short quick folds beneath the girdle. But this drapery is never alike. Notwithstanding the simplicity of the garments themselves, the combinations of form were endless, and so beautifully was the whole executed, that even a small fragment of the drapery of a figure is sufficient to enable us to pronounce whether the statue were of Grecian workmanship.¹ But in modern representations of ancient costume the sculptor too frequently contents himself with hastily arranging his drapery after the ancient manner, and this done, he takes no great trouble whether the lines fall well or the folds be skilfully adjusted.² The ancient drapery they call wet drapery, because it lies so close to the flesh; but no one in looking at the tunic of the youngest or extreme figure of the three Fates, Clotho,³ can mistake that for wet drapery: it is

¹ "The smallest fragment is sufficient to show the degree of excellence of a statue."—Plin. ii. *Epis.* 5.

² Of all the great masters of the middle ages, Raffaello, from his careful study of the antique, appears to have best succeeded in the arrangement of his draperies.

³ The reader is referred to the marbles themselves, not to the

evidently of the finest lawn, a material used in the East to the present day. The garments of Cos were esteemed for their fineness and transparency. As Dodwell says, "the Greek drapery is remarkable for its ethereal tenuity, and its high-wrought perfection." Indeed, it is to be feared that "wet drapery" is too often used by the modern sculptor for the λεπτὰ ὀνόμα of the ancients. The drapery of ancient sculpture was so skilfully adjusted to the body, that while it appeared loose and negligent, it never confined the form. The artist knew exactly where the drapery must lie close, and where it might flutter in the wind, and this knowledge was based upon an accurate observance of nature. The result was that "Induitur, formosa est : exuitur, ipsa forma est." Wet drapery does not effect this, for though it sticks close to the flesh, it does not show the form ; it disguises it, by giving another surface, at the same time that its monotonous treatment deprives it of all beauty and variety. Molière exactly caught the spirit of ancient drapery, when he wrote,—

" Qui ne s'y colle point, mais en suive la grâce,
Et sans se serrer trop, le caresse et l'embrasse."

In looking at those of our monuments in West-

woodcut in p. 68, in which the artist has been utterly unable to represent the character of the drapery.



185 B.
THE FATES.
PART OF A GROUP FROM THE PARTHENON.
BRITISH MUSEUM.

CLOTHO AND LACHESIS.

FROM THE EASTERN PEDIMENT OF THE PARTHENON.

Engraved from a Cast.

minster Abbey, the figures of which are represented in classical costume, we sometimes see the deceased represented as if swaddled up in heavy folds of drapery, such as no ancient ever wore, or certainly such as no ancient artist would ever indicate ; and at other times the poor man appears half denuded, and his very look inspires pity. It cannot be classical costume of such a character which we would recommend ; nor indeed would classical costume under all circumstances be equally appropriate. Who would wish to alter the costume of Milton ? His flowing locks and religious aspect would ill become a Roman toga. So with Shakspeare : every one would grieve to see a change of costume ; not merely because it is the costume of the day, but because such costume becomes him. Much therefore depends upon the subject, as to the style of costume which should be employed : otherwise, if the head, by the arrangement of hair and general character, be modern, it will appear not to belong to the body to which it is attached. Thus we have two rival principles, each of which is attended with its disadvantages. The modern costume is ugly and soon becomes antiquated ; the ancient costume is foreign and often inappropriate. But a mean between these is open to us, and this is often the most pleasing : it is idealization, approaching sometimes nearer to the one, and sometimes to the other. If ancient costume be selected, its peculiarities which stamp it

as Greek or Roman are omitted, and it becomes an idealization of that style: if modern costume, it is so concealed and idealized, that the formalities are scarcely if at all observable.¹ It is after the former of these manners that Falconet endeavoured to compose the drapery of his statue of Peter the Great, which he thus describes:—"His habit is that of all nations, that of every age; in a word it is an heroic habit."

We have then to consider what is to be the object of sculpture. Is it to represent a portrait of the deceased, or person honoured with a statue, or is it to produce a work of art? In ancient times, no doubt, art was primarily considered. But this cannot be the case when the figure of the individual to be immortalized in sculpture has no characteristics of beauty, and where the artist is himself convinced of the unsatisfactory nature of the costume. This being so, what object can we have in representing the entire figure, what object do we gain in representing the lower part of the body, even in the most celebrated men of modern times? There is nothing which enables us either to form an estimate of the character of the man, or which we can admire as a work of art. Even if classical

¹ It was thus that Sir Joshua Reynolds prescribed (and practised) the kind of drapery to be used by painters. "It is neither woollen, nor linen, nor silk, satin nor velvet: it is drapery; it is nothing more."—*Disc.* 5.

costume be employed, it is inappropriate, and affords no idea of individual character. Bust-sculpture seems therefore to be the most becoming for portrait purposes, and it has the advantage of being suitable either to the nude figure, to classical costume, of which the mass being small it will appear rather poetical than classical, or to modern costume, which also being small may the more easily be concealed and idealized, so as not to be unsightly. Bust-sculpture might represent the likeness, and, which is very important, bring the features nearer to the eye; and when more is required, the curious can be referred to portrait-paintings, and if he yet desire more, to wax portraits, like those which the ancients so carefully maintained in memory of their ancestors. If portrait-sculpture were confined to hermal busts, excepting of course where military cloaks, royal or civic robes, composed of flowing lines, admitted of entire figures, our streets and squares might be ornamented with a new class of sculpture. The single figure or group, nude or draped, a genius, Victory, or other symbolic representation, subjects which would admit of the highest degree of elegance and beauty, might be made typical or commemorative of passing events, and be a lasting ornament to the state.

The sculpture on the Schloss-brücke at Berlin is of this character. While classic in design and

treatment, the subjects are connected with the last war. Each group represents a Prussian youth instructed, aided, or shielded by Minerva, or a genius. Other groups of sculpture, at the Hal-lischer-Thor, represent the allied forces contending with the enemy, designed in an equally classic spirit. Such monuments will remain as ornaments to the city, whatever changes fashion may hereafter undergo in costume ; in the same manner as Benvenuto Cellini's admirable colossal group of Perseus holding the head of Medusa, the Rape of the Sabines, and the Mercury, by John of Bologna, although exhibiting too much of anatomy, continue to attract the visitors of Florence. Nor is it merely in the subjects and mode of treatment that our street sculpture is defective, it does not even appear what it is. There is scarcely a bronze statue but what might have been cast in lead, and appeared no blacker. Doubtless, this is owing to our smoke and climate, but for that very reason the bronze should be of a brighter colour, and polished, as the ancient were, if not gilt. Again, our bronze, lead-looking statues are in utter want of harmony with their pedestals or bases. Instead of being of white stone, these should be of the darkest granite or marble. I do not know any statues that look so well, in this respect, as those of Stockholm.

It cannot be expected that every one will concur in these remarks ; the subject of costume is so diffi-

cult a one, that no certain rule can be laid down regarding it: even ones own opinion may change, as already remarked, in seeking to apply it to different examples: but however diversified opinions may be upon the subject, all must agree that every particularity of detail which is unnecessary, and which is not merely uncondusive, but prejudicial to beauty, should be discarded. M. Quatremere de Quincy relates an instance of a blind subservience to identity, in a statue of Molière, which was clothed in homely fashion, and which held in the lap a looking-glass, to indicate his power of depicting the various phases of human nature. But this looking-glass was so formal in its shape, and so exactly identical with modern taste, as to obtain for the statue the name of the looking-glass dealer, *Le marchand miroitier*! Another instance is told us by Sir Joshua Reynolds, which forms a good comparison with that just narrated. There was a statue of Voltaire, which the sculptor, not having that respect for the prejudices of mankind which he ought to have had, made entirely naked, and as meagre and emaciated as the original is said to have been. The consequence was what might have been expected—it remained in the sculptor's studio.

IV.

DECORUM.

In ancient sculpture there is no extravagance ; all is characterized by simplicity and grandeur : the figures are in repose, except the event requires action. The movements of the wise man, says Plato, are tranquil ; those of the base are extravagant and irregular. Plutarch censures those unreflecting sculptors of his day, who thought to make a colossal figure great and powerful by representing him with legs striding out, with violent attitudes and open mouth. Such parenthesis was ever avoided in the best times ; but on entering our abbey once more, what extravagance of action do we not behold ? Figures reclining awkwardly in the lap of some ill-understood symbolic personage, the legs and arms projecting over the monument, Cupids and allegorical figures rubbing their eyes with pretended grief ; and even in our more modern groups, the accessorial figures doubled up, in imitation of those which Michael Angelo,



A GREEK ORATOR — MUSEO BORBONICO

and the other masters of the Florentine school,¹ employed for the purpose of showing off their knowledge of anatomy; forgetful of the impressive maxim,—“*Ars est celare artem.*” Nothing can be more remarkable than the Greek simplicity compared with modern superfluity in this respect. Compare the statue of the politician already referred to, with those of Demosthenes and Aristides, or Æschines. What powers of oratory are suggested by the attitudes! The one appears as pleading; the other, as ready to maintain his argument.

“Gathering his flowing robe, he seems to stand
In act to speak.”

We might almost fancy we were listening to the

¹ “Undoubtedly Michael Angelo possessed great native fire, and still more acquired skill; but, like a pedant in art, he wished always to display the whole of that skill; distorted his figures for that purpose, and made his elect in heaven (in the Sistine chapel) appear as much racked as the damned in hell. As to the countenances, there is no elegance, no suavity, no beauty, either ideal or individual. In fact, in his figures, it seldom occurs to look at the face, and when it does, one finds cause to disapprove.”—*Hope's Historical Essay on Architecture*, p. 539.

“On croirait, à entendre tous les écrivains, que Michel-Ange a excellé admirablement dans l'anatomie relative à la Sculpture et à la Peinture. Mais en conscience dépouillons-nous des préventions suggérées par la célébrité; analysons les qualités, et nous verrons que ce terrible dessinateur péchait presque toujours contre la vérité du mécanisme, qui est la base de l'anatomie.”—De Montabert, *Traité complet de la Peint.* ch. 178. Milizia is still more severe.—*Arte di Vedere*, pp. 8, 16, 17.

oration which Æschines described so generously in his Rhodian exile.¹

In speaking of ancient art, we noticed how a statue of Nemesis, by Agoracritus, was made beautiful as one of Venus. On looking at the angel of



Victory recently exhibited in one of our parks, we might suppose that an artist unacquainted with the refinements of Greek taste, had wished to typify the goddess of vengeance, if not of disgust. Instead of beautiful forms we find nothing but angular lines. The Grecian youths were instructed to walk

¹ During the time when all the masterpieces of Italy were collected in Paris, a French lady, on viewing the statue of one of these orators, exclaimed—"Qu'il raisonne bien!" Her unconscious exclamation was the best compliment she could have paid.

with gravity, and regulate all their movements by the laws of elegance and decorum. "The rules of gesture and action," says Quintilian, "descend to us from the heroic ages: they are approved by the greatest men of Greece, and by Socrates himself. Plato classes them with the useful and necessary qualifications of a public man; and Chrysippus has not omitted them in his book on the education of children." Plotinus and Nigidius wrote on the laws of action: many taught them in their schools. Quintilian gives minute rules for the observance of orators. Nothing was thought so much of by the ancients as an elevated bearing: for any defect in this respect was considered to denote some imperfection of the mind. It was with this attention to the laws of elegance that Cicero advised the Roman youth not to walk with too hurried a gait. Pericles paid the same attention to his dress as to his conversation, never allowing it to appear vulgar or disordered. Cæsar cannot fall without adjusting his drapery, at the foot of the statue of Pompey, and addressing an earnest reproof to one of the conspirators. So, too, the chaste Lucretia:—

"Tunc quoque jam moriens, ne non procumbat honeste,
Respicit: hæc etiam cura cadentis erat."

OVID. ii. *Fast.* 833.

The Emperor Constantine Palæologus, on the storming of Byzantium, finding all further hope

was vain, laid aside his royal robes and ornaments, fearing that they should be sullied in the sacking of the city.¹ We admire even wicked Jezebel when she painted her face, and tired her hair, and went as a king's daughter to meet her fate, boldly rebuking Jehu for his rebellion. The wretched gladiator even cannot die unless with a calm countenance and tranquil attitude.² A story is related by Herodotus and Athenæus, of Clisthenes the tyrant of Sicyon, who, intending to give away his daughter, selected from among the suitors Hippoclidès, by reason of his noble descent and valour, but no sooner had he seen him dance with unseemly and indecorous action, than he cried,—“ You have

¹ The following lines of Dryden are applied by Gibbon to the heroic monarch :—

“ Let them search the field ;
And where they find a mountain of the slain,
Send one to climb, and looking down beneath,
There they will find him at his manly length,
With his face up to heaven, in that red monument
Which his good sword has digg'd.”

² *Quis mediocris gladiator ingemuit ? quis vultum mutavit unquam ? quis non modo stetit, verum etiam decubuit turpiter ? quis cum decubisset, ferrum recipere jussus, collum contraxit ?—Tusc. Quæst. lib. ii. cap. xvii.* It is this expression of fortitude and nobleness of mind which commands our sympathy, and creates such interest in the Dying Gladiator. Were his face distorted with fear or pain, we should turn from it with horror and disgust.

danced away your marriage.”¹ That man was esteemed awkward and ill-bred, whose action did not correspond with the music to which he danced. Milizia says that only two instances are known of figures being represented sitting with their legs crossed. But here we have a female raising one of her feet almost to the level of the block on which she is sitting, an attitude the difficulty of which will



be evident to any one who tries it, and at the same time keeps the other foot on the narrow ledge beneath. Instead of a soft undulating outline, we have nothing but sharp angles,—the bent knee, the bent elbow, the bent wrist, the turned head, the sharp

¹ Herod. vi. 129: Athen. xiv. 25. The expression afterwards became proverbial.

nipple of the breast, and the bent demon-like wings. It is sufficient to compare this, even in thought, with the graceful undulating lines of the *Venus de' Medici*. On looking at it from the left, the attitude is such that the right foot, though so much elevated, seems to touch the ground; on looking at it from the right, the left knee seems to reach up to the elbow: in either case one limb appears to be of nearly double its proper length.¹ The heavy cumbersome forms of drapery also, when viewed in front, are incompatible with a figure of Victory. Whether we consider the statue as regards beauty of expression or attitude, we may say,—It is not what the Greeks would have done.

¹ This is very curious. The statue might be called the bat-winged chameleon. One leg appears half as long again as it should be, but you cannot tell which. Sometimes it is the right leg, sometimes the left, according as from which side you view it. This distortion is caused by a fold of drapery hanging from the right knee, which always conceals the leg behind it.

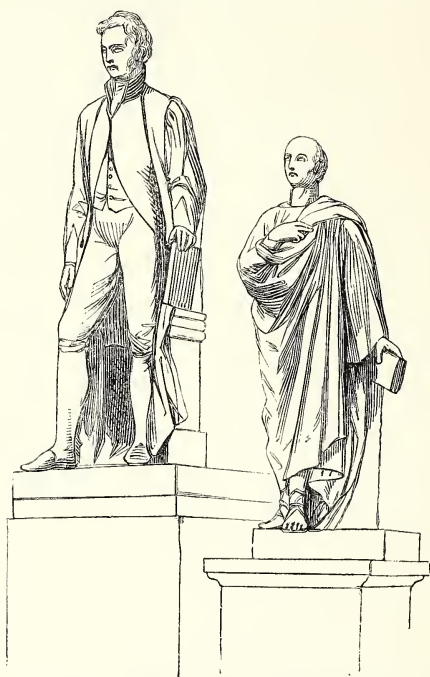
V.

COLOSSAL SCULPTURE.

Colossal sculpture originated in the desire to show increased reverence to the Divine Being, to excite particular veneration or astonishment; and to increase these effects most, resort was ever had to the power of contrast. The statue was placed alone, or surrounded only by small objects, so that nothing tended to detract from size, but everything helped to make it more impressive. Such works, however, were offered only to the gods: mortals had to be contented with statues of the life size. Modern sculptors, instead of limiting their works to this size, are ambitious of making them colossal. Like the unskilful artist, who, incapable of attaining beauty, aims at richness, the sculptor seeks to compensate for quality in quantity.¹ It is no

¹ "No, no," observed Nollekins, "a grand thing don't depend upon the size, I can assure you of that. A large model certainly produces a stare, and is often admired by ignorant people, but the excellence of a work of art has nothing to do with the size, that you may depend upon from me."—*Nollekins and his Times*.

longer the deity who is honored by his exclusive right, but every one may hope for posthumous distinction, if friends be found willing to contribute the necessary expense. In the earlier times even of pagan idolatry, it was not permitted to place the image of man in the temple of God ; but what can be more unbecoming the reverence of God's sanctuary than to see one statue proudly overtopping his neighbours, as if of superior dignity and worth, as is witnessed in the statues of Follet and Kemble in



Westminster Abbey, where Follet seems rejoicing in his size, while Kemble stretches out his neck in

the vain attempt to attain to the height of his presumptuous rival? We may almost fancy we hear Lucian's Jupiter Tragoædus declaiming against the Colossus, "What does he come amongst us for—only to disgrace our diminutive size, and throw the assembly into confusion?"¹ The smaller the reputation of some men, so much the more important do they wish to have their likeness; precisely in the same manner that Actius, being small in stature, desired to have his image so much larger than the ordinary size. There is a good anecdote told by Macrobius of Cicero, who, seeing a shield on which his brother Quintus' effigy was painted (in profile) on a large scale, said—I never knew before that the half was greater than the whole.² It would be well if, instead of forgetting our own littleness, we imitated the greatness of mind of Alexander, who declined the tempting honour of a colossal statue. It would be well if, with Cato, men should ask why a statue had not been erected to a certain person, rather than why one had been so erected; and with Socrates and Agesilaus we should consider

¹ So sensible of this incongruity was the late Dean of Westminster, that he offered to remove the statue of Kemble to the side of Mrs. Siddons' monument: and the Dean is also said to have jokingly offered to the Dean of St. Paul's the colossal statue of Watt, which Chantrey had the want of taste to place behind the screen of the Bouchier monument.

² This paradox is given us by Hesiod, *Op. et Di.* v. 40; and Plato, *Rep.* v. 13. So the Latin proverb,—"*Dimidium plus toto.*"

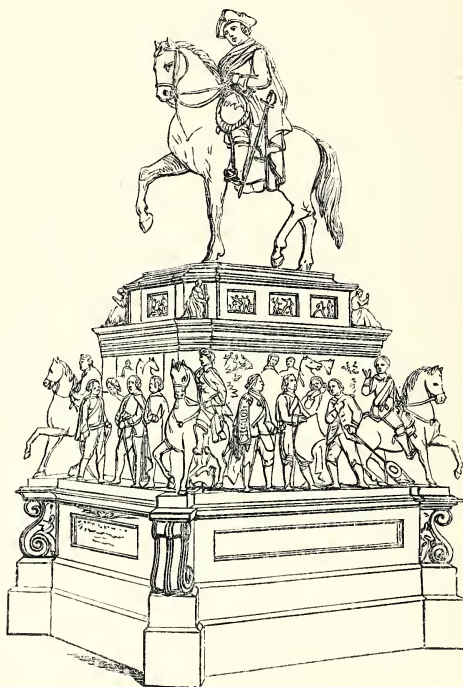
that "statues should be a remembrance of our virtues rather than of our persons." A colossal statue is frequently felt to be less an honour than a pretension, a pretension not so much of the public as of the artist. In point of art the statue would in most cases be better, had it been confined to the life size, instead of being larger; but even in those cases where a larger size might be permitted, the artist appears to have forgotten that as the size is increased the design requires to be more studied and elaborated. It is to be feared that the sculptor too often studies his model from the life, and when perfected and approved of, prepares the enlarged model by the rules of art, and examination of casts of ancient sculpture; and the finished work in stone or marble is merely copied from the model, thus losing accuracy and vigour by a twofold copying, instead of finishing the work itself, as the Greek artists did, from nature. Models appear to have been originally used merely in designing; it was not till Alexander's time that sculptors got into the habit of employing full-sized models: Lysistratus of Sicyon, the brother of Lysippus, was the first to do so.¹ In Pliny's time, when art became degenerated, the model was executed of the full size by one artist, and the casting and finishing

¹ Pliny declares Rhoecus to have been the inventor of modelling, and that Arcesilaus never executed a statue without first forming a model in wax.

undertaken by another. The Panathenaic frieze of the Parthenon has been most satisfactorily shown to have been executed without a model, but it would take too long here to describe the proofs.¹ The artist often appears to forget that the same work which will look well if of one size, will be displeasing if enlarged ; or, though the design may be pleasing, if the parts are designed for one size, that they will lose their character if made exactly similar on a larger scale. A colossal work is very different from an ordinary work enlarged : it should be expressly designed with reference to colossal effect. M. Quatremère de Quincy's design for the restoration of the group of Neptune and Amphitrite appears, for this reason, inferior to the other restorations in his splendid work *Le Jupiter Olympien*, for there is nothing in the design indicative of size ; it would do just as well if executed in silver for a Derby cup. However small the model might be, the practised eye should be enabled to detect that it is intended for colossal dimensions. The celebrated colossal statue of Frederick the Great at Berlin is deficient in this respect ; it might be of any size : a reduced model of it would look well as a chimney ornament. The bas-

¹ Many of Michael Angelo's works are said to have been executed without models. This is, however, doubtful ; several of his models and sketches having been discovered in the Medicean chapel.

reliefs of the pedestal, though their relative proportion as regards the mass would be proper if alone, are disproportionately large for a colossal work. In



STATUE OF FREDERICK THE GREAT AT BERLIN.

the colossal works of the ancients, the bas-reliefs on the pedestal or throne were disposed sometimes in several bands, one above another, about two or three feet in height, thereby reducing the size of the figures represented in such bas-reliefs, and giving scale to the great god himself: but in this

work the bas-reliefs or alto-reliefs being only in one band, are so enlarged in scale as to detract from the appearance of the figure above. Thus attention to the laws of contrast requires, that in enlarging a work to colossal size, the elaboration of details must not only be increased; it must be done with judgment. While some of the parts are finished with the utmost delicacy and elaboration, others should be kept as broad and large as possible, in order that size should not appear to be sacrificed to detail, nor detail serve to conceal size, but that one should assist the other by its opposition. Colossal works in ancient times were intended to be seen alone, or where the colossal work was to be the chief object: but the modern artist, regardless of all propriety, and careless of the effect it will produce on other works, or on the building which contains them, makes his own work of colossal stature, forgetful that while killing others, his own subject becomes, by this very contrast of size, awkward and obtrusive: and, as we might expect, the objectionable increase of size is not atoned for by increase of beauty or grandeur. Well would it be if the artist recollected what we find stated in Longinus, that an ill-wrought colossus cannot compare with a little faultless image, as the Doryphorus, the spear-bearer or warlike youth, of Polyctetus: and worthy of remark is the observation of Statius, who, in speaking of a Hercules,

says, that though so small that it might be held in the hand, the proportions were so perfect that it appeared to be colossal.¹

“ ——— finesque inclusa per arctos
Majestas. Deus ille ! Deus ! seseque videndum
Indulsit, Lysippe, tibi, parvusque videri
Sentirique ingens, et cum mirabilis intra
Stet mensura pedem,

· · · · ·
Hoc spatio, tam magna, brevi, mendacia formæ!”

Hercules Epitrapezios.

Let the modern artist equal the Greek in the excellency of his art, and then let him think of making his own works larger in proportion : for “goodness does not consist in greatness, but greatness in goodness.”²

¹ This statuette had been the property of Alexander, of Hannibal, and of Sylla. Statius was so charmed with it, on seeing the epitrapezian god placed on the table of the triclinium, that he could not take his eyes off it. See also Mart. *Epig.* ix. 44.

² Caphesias, apud Athen. xiv. 26.

VI.

PERSPECTIVE.

We have seen of what importance the knowledge of perspective was considered by the ancients, and how it regulated the attitude and expression of their statues. Nothing is more important than this consideration. Before the artist allows the



STATUE OF PITT—WESTMINSTER ABBEY.

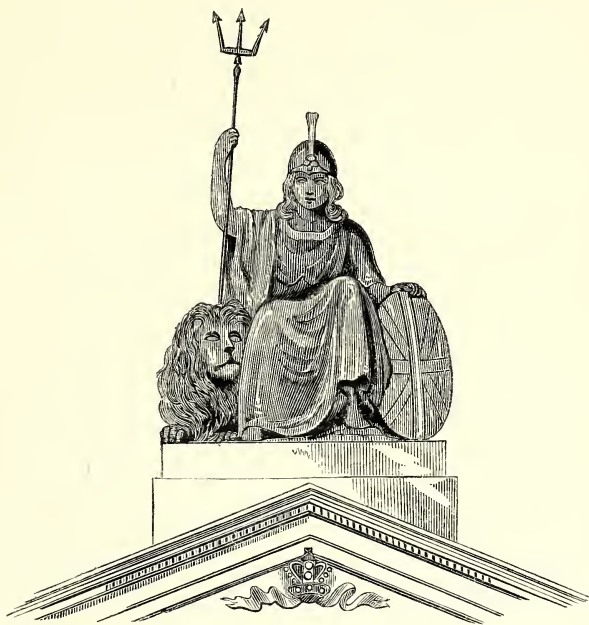
design to grow up in his mind, he should consider attentively the situation for which it is intended.

He should fix upon the distance at which it would be seen, and the accompaniments by which it would be surrounded. An example of the ill effects of a neglect of this precaution occurs in the statue of Pitt over the great door of Westminster Abbey, which from its elevated position appears to have one arm of greatly disproportioned size, as if the figure were that of an orang-outang. In this case the artist should either have reduced the limb, as we find in other examples, or he should have so altered the position of the arm as not to appear excessive. Every reader of Vitruvius will remember that the Greeks increased the diameter of the angle column of a temple, because, being surrounded by air, it would otherwise appear thinner than the other columns. In the statue of the Elector Maximilian at Munich, by Thorwaldsen, the hand is upraised, and being surrounded by air, this very defect is produced, thus foreseen and allowed for by the ancients—the hand and arm appear too small for the body. This principle was well understood by Testelin, in 1672, who writes,—“ Les figures de sculpture qui sont en plein jour doivent être plus ressenties que celles qui sont renfermées de quelques bâtimens, parce que l’air qui les environne efface les contours, les déroband à la vue.”¹

Another modern instance may be adduced in the

¹ *Sentimens des plus Habiles Peintres*, p. 15.

sitting figure of Britannia in the new western addition to Somerset House. Being placed at so great a height, it is impossible to see the whole of the statue, or, if seen in profile, the perpendicular lines appear diminished by the obliquity of vision.



The consequence is, that the thighs or horizontal lines seem to be enormously prolonged, while the trunk appears foreshortened. Had the artist examined the figure of the draped Bacchus,¹ now in the British Museum, which was found on the

¹ This statue was originally taken for Niobe or Diana.

summit of the choragic monument of Thrasyllus at Athens, he would see that the Greek sculptor, to avoid this appearance of defect, has in that figure diminished the length of thigh.¹ It may be said,—What! do you approve of altering the proportions of the human figure, of representing them as what you acknowledge to be wrong? Must they not, if so represented, appear distorted? As well might the unreasonable objector complain of the scenes of theatres being painted in false projection, because intended to appear true only from a distance. Not content with their appearing true from the seats of the spectators, he might insist that they should appear true also from every other

¹ The following curious confirmation of this principle of perspective, is taken from the printed papers of the Royal Institute of British Architects, at a meeting of which society, on Nov. 29, 1858, Mr. Digby Wyatt observes:—"One point which was most interesting to them as architects, was to observe the different effect of figures at different heights and distances from the eye, and to take care that sculpture, as an accessory to architecture, should be treated and modified according to its position. As a case in point he would refer to the casts of the figures from the west front of Wells Cathedral, which had been taken under his directions for the Crystal Palace Company. Although slightly elongated, the originals looked well in their places, but he found that the casts could not be put up in the Mediæval Court at the Crystal Palace without considerable modification. Two or three of them, in fact, were several heads too high, and the sitting figures were so proportioned that they appeared to have scarcely any thighs at all. The architect and the sculptor had, however, worked so well in combination, that these defects, obvious enough

point of sight. As well might he require that the mural paintings at Pompeii should have been painted so as to be seen only when closely examined, and not from other parts of the room. But it is sufficient to answer that the Greeks did so, and that the Greeks knew better than we. And not only was this the practice of the Greek sculptors, but the Greek architects, as we have seen, introduced a bulged line so as to appear straight, a falling line so as to appear upright, and unequal forms, so as to appear equal. In the same way also, if we were to ask a painter how he would represent shadows from differently-coloured objects, he would tell us that he would

when the statues were brought to the level of the eye, were not visible from the point at which the statues were best seen in the front of the cathedral. It was a great matter for the artist, whether sculptor or architect, to insure a good optical effect for his works when placed in the position they were intended to occupy; hence this working together of the architect and the sculptor must be attended with the best results for both parties."

I have quoted the passage *in extenso*, though unprepared to adopt the conclusion natural to be drawn from the premises here given; otherwise we should have to attribute to these sculptures an amount of skill and refinement quite incompatible with the state of the arts in the middle ages. Nothing is so common in mediæval sculpture as to see seated figures carved out of an almost flat surface, and we are satisfied with it as being the conventional character of the art of the period: so in these figures, although remarkably fine for mediæval art, the projections are made to partake of an architectural character. The anecdote, however, is no less interesting as an illustration of our subject.

not paint them all alike, as they really are, but he would paint them in complementary tints to the colours of the surrounding objects, as they appear to be. It must be remembered that this diminution of projection is only necessary when the limbs are horizontal. In the Minerva at the eastern extremity of the National Gallery the thighs are considerably depressed, so as to be nearly in the line of vision. This occasions a natural foreshortening of those limbs, and causes the trunk to assume its proper elevation.

We must take heed in establishing a principle that we do not trammel art. Art is independent of rules, or rather the rules of art are subject to constant modification. In the eastern pediment of the Parthenon, the two figures next to the Theseus, and, at the opposite extremity, the eldest of the Fates, have bodies, the trunks of which are less than those in nature, instead of exceeding those proportions: but this peculiarity is owing to other causes. On examining and considering these statues, it will be perceived that the great difficulty of the sculptor lay in managing the intervening statues between the upright and the reclining. Had the statues in question been of true proportion, their size would have been so much diminished, that they would have appeared out of scale to the adjoining figures. For, like a note of music, the scale of each figure in a pediment does not depend

upon itself, but upon those immediately above and below it. The artist of this wonderful group preferred to keep his scale, to being over exact in the proportions of the individual figures, and for this reason he has diminished the trunk in order that he may give more importance to the more prominent lower portions of the body.

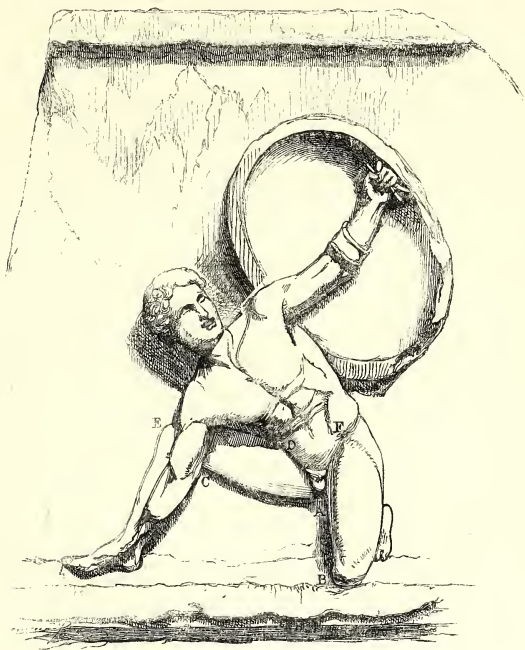
With this explanation, these figures may be considered as examples of the rule we have established, that the ancient artist represented the proportions not as they are, but as he wished them to appear; but in the Panathenaic frieze we behold an instance of what appears at first sight to be a contrary motive, the representing of a form as it really is, and not as it appears to be: but we shall see that it is the same principle; and that it is one which would not be followed by the ordinary artist. In a figure on horseback the thighs are naturally thrust outwards, from the roundness of the horse's back. An artist, in drawing this, would represent the thighs as they appeared to him—in perspective—even if his drawing were to be in outline: but the Greek artist's eye was offended at this; he perceived that the limb, being on the same plane as all the other members, appeared too short: he therefore lengthened it to the size of nature, although it would be never seen so in nature; preferring a correct appearance to the eye, to a seeming incorrectness caused by an injudicious

subserviency to truth. So careful was the ancient artist to judge of everything according to its own nature.

Many supposed instances of disproportion have been discovered in ancient sculpture, but we must beware how we take all such instances as granted. It has been lately stated by a sculptor,¹ that the left thigh of the "Theseus," (Cecrops,) that which projects over the corona, is shorter by an inch and a half than the other. It has been also stated that the left leg of the Apollo Belvedere is longer than the other. Both these measurements are inaccurate. So hypercritics have discovered that in the Laocoön also the left leg is longer than the right, in the elder of the two sons of Laocoön the right leg is the longer, in the Venus de' Medici the bent leg is longer than the other, and in the Apollo Belvedere the left shoulder is further from the neck than the right. In many of these cases allowance is not made for the limb in repose being actually longer, or rather for the limb in action being compressed, and so appearing shorter. Some of these defects are imaginary, as we have already seen, and others may perhaps, as in instances which have been pointed out, be the result of a careful study of perspective. The accompanying example from the

¹ *Papers of the Roy. Inst. of Brit. Archts.* Session 1858-9; p. 25.

Halicarnassian frieze is very remarkable, as showing how easily the eye may be deceived, and how cautious we should be in discovering errors in the great masters of antiquity. Any one looking at



this figure would say that the left leg is *considerably* shorter than the right: but the contrary is the fact. The eye naturally makes comparison between the lines $A B$ and $A C$: but if instead of doing this we measure the left thigh from the patella B to the superior spinous process of the ilium, F , where a hole happens to be bored in the original

for the purpose of fixing the metal sword-belt, we shall find that this leg is about one-sixth longer than the other, D E, a quantity which is just equal to what the limb loses in the act of bending.

Another peculiarity in the Panathenaic frieze, but one resulting from another principle, is that the men on foot are represented larger in proportion than the horses and horsemen, and what is still more extraordinary, that in many instances the men sit below the level of the horse's back.¹ This was merely a contrivance of the artist to fill up the ground of his composition as much as possible. Thus, as Burke observes, a true artist puts a generous deceit on the spectators. With this view we sometimes find that he resorted to the expedient of shortening the lower bones of the leg, that he might give more importance to the body, and so better fill up his ground.²

¹ See an instance of a similar effect, treated of in the next chapter, when describing the principles of the ancient bas-relief.

² Raffaello's celebrated picture of the Miraculous Draught of Fishes is an adaptation of this principle. The apostles are twice too big for the size of the boat; but if they had been smaller, the painter could not have given sufficient importance to his subject. The difficulty, however, might have been met, in great measure, by making the boats project out of the picture on either side.

VII.

BAS-RELIEF, AND PEDIMENTAL SCULPTURE.

A great contrast of effect is observable in ancient and modern bas-reliefs: the former being always elegant and simple, the latter confused either with a multiplicity of objects, or by an attempt at perspective, in representing the distant objects so faintly as to be not distinguishable. This effect results from an injudicious attempt to go beyond the province of sculpture, and imitate the powers of the painter. The magnificent gates of the Baptistery at Florence, by Ghiberti, are justly criticised by the late Baron Von Rumohr as being inferior in this respect to those by Pisano, previously executed in the same building, who, "treating his subjects with greater simplicity, and more conformably with the principles of sculpture, avoided the confused and crowded appearance which prevails in those of Ghiberti. The latter give us the spirit of painting, working upon materials belonging to the plastic art; so that in order to be fully appreciated and enjoyed, they ought to be

looked upon, like Algardi's bas-relief at St. Peter's,¹ as pictures rather than as mere sculptures — for



MODERN BAS-RELIEF.—BY Ghiberti.

as such their author evidently conceived them.”

¹ It is a great pity that the true treatment of bas-reliefs was not understood in Barry's time. The bas-reliefs by Algardi, Paget, &c., are eulogized by him, and he even proposes to amend the Niobe and Laocoön groups by the addition of such picture-reliefs.—*Lect.* v.

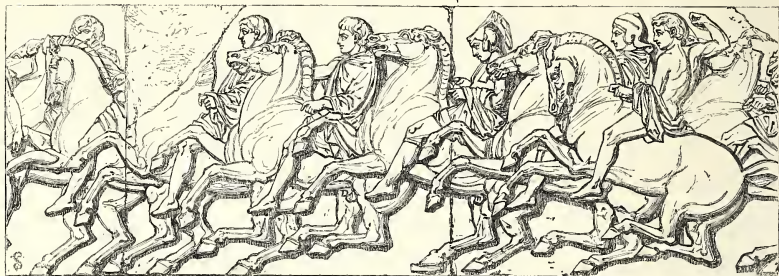
Cicognara well says, relative to this depraved taste in the treatment of bas-reliefs, which has now become universal, and examples of which are seen in the Nelson column,—“le Arti abbiano sofferto più da un prestigio d’innovazione e di modo, che da un irruzione di barbari.” Falconet is the exponent of the principle of picture-sculpture. He considers that bas-relief should “participate of the illusion of a picture,” and he holds up the contrary opinion, held by Anguier, to contempt and ridicule: but as it is Falconet himself who is in error, it is due to the President of the French Academy to transcribe his words. He says, “The ancient sculptors never made a useless figure, nor lost one by its remoter distance from the eye; and it was with the best reason that they made their figures, as well those in front as those behind, as large as possible; that they might all appear, and that the whole subject of the history might be told with few figures, and at the distance whence they ought to be seen.”¹

¹ The same simplicity of treatment is apparent in their painting. Pliny states that the best painters of antiquity used but four colours; and then complains, almost in the words of Vitruvius,—“But now they make up for merit by many and showy colours.”

Emeric David expresses himself in like manner, pp. 481—483: as do also the Dilettante Society.—*Specs. of Anct. Sculpt.* II xxxvii., xxxviii.

At a conference held at the Academy of France, in 1672, the Academicians, after examining bas-reliefs in the old and new style

In the group of the Panathenaic frieze which has been chosen for illustration of the ancient bas-relief,



ANCIENT BAS-RELIEF—PANATHENAIC FRIEZE.

seven horsemen are represented riding abreast ; but there is no attempt at perspective, the furthest horseman is as large as the nearer, the figure has exactly the same degree of relief as the others, and being several feet forwarder in position, actually appears in advance of the nearer horsemen. The other slabs also represent a cavalcade of several figures riding abreast, but it is difficult sometimes to make out the entire line. The object of the sculptor in thus treating the work was that the surface might be equally covered in every part.

This group is interesting also as evidencing,

of sculpture, declared that “on resolut unanimement, que le meilleur étoit d’éviter les dégradations, et de ranger toutes les figures sur une même ligne.”—Testelin, *Sentimens des plus habiles Peintres*, p. 16. The perspective of the sculpture on Trajan’s column is condemned by Perrault, and vindicated by M. De Piles.

what has been stated in a previous page,¹ that these sculptures were adorned with metal, gilding, and colour. In each one of the horses' heads, close above the ear may be seen a small hole bored by a drill: another such hole is in each horse's mouth, and another in the extended hand of each rider. Here then there can be no doubt that metal bridles were applied. Many of these holes would have escaped detection, being concealed by the boldness of the relief, had not the projecting sculpture been broken off, and thus revealed the deep-drilled hole intended for the metal plug. It will be observed that no colour is visible, all traces of it have disappeared; and so likewise no bronze is visible, and it might be argued with as good reason that it had never existed: but here we see the evidences of the application of metal, and from this evidence we should admit that colour also may have been applied.² The group is further remarkable as exhibiting the boldness with which the ancient sculptor sometimes dispensed with truth, when it would be prejudicial to his subject. One of the horses' heads is in a line with a rider's shoulder, but merely outlined on it; the horse's head and the man's shoulder are exactly in the same plane.

¹ See p. 146.

² This reasoning is totally independent of the fact of colour having been discovered, and recorded in published documents.

We shall be less surprised at Falconet's opinion, when we know that he considered many productions of the French chisel as superior to Greek art, both as regards the careful finishing of the flesh, and the arrangement of the drapery.¹ But even Falconet, in speaking of the works of Greek art, acknowledges, "The intelligent and attentive artist will discover in them the most profound knowledge of design, joined to all the energies of nature." And so, even Hippias, while vaunting that the works of Dædalus, notwithstanding the great name which he acquired, would be laughed at in his day—confesses that he is accustomed to look at the works of the ancients with reverence, and the envy of the moderns with suspicion.² Cicero says that he is not ashamed to attribute the successes attained to in his age, to the studies and the arts of Greece. Such enthusiasm will ever be excited in a mind capable of appreciating these beauties. When Quatrèmere de Quincy first saw a cast of one of the Parthenon statues, he describes it as a revelation, and says

¹ D'Argenville, also, held the same opinion in both these particulars.—*Vie des Architectes et Sculpteurs*, tome ii. 27, 33. The Abbé Du Bos is still more enwrapped in prejudice. He says,—“On peut dire que les anciens n'avoient pas l'art des bas-reliefs.”—*Réflexions Critiq. sur la Poésie et sur la Sc.* i. 473.

² With this agree the opinions of the great writers on our art. “It is universally acknowledged, by all intelligent people, that there is in the great monuments of Grecian art a strain of perfection, beauty, and sublimity, far beyond anything which the



THE VENUS DE' MEDICI.

Photographed from the Original.

that no one had told him one-hundredth part of what he discovered then in one instant. Bernini, in like manner, is said to have discovered beauties in nature, by having first seen them in the Medicean Venus.

“ There too the goddess loves in stone, and fills
The air around with beauty ; we inhale
The ambrosial aspect, which, beheld, instils
Part of its immortality : the veil
Of heaven is half withdrawn ; within the pale
We stand, and in that form and face behold
What mind can make, when nature’s self would fail ;
And to the fond idolatry of old
Envy the innate flash which such a soul could mould.

“ We gaze and turn away, and know not where,
Dazzled and drunk with beauty ; till the heart
Reels with its fulness ; there—for ever there—
Chain’d to the chariot of triumphal Art
We stand as captives, and would not depart.
Away ! there need no words nor terms precise—
The paltry jargon of the marble mart,
Where Pedantry gulls Folly —we have eyes :
Blood, pulse, and breast, confirm the Dardan shepherd’s
prize.”

Childe Harold.

moderns have produced.”—*Barry’s Lectures*, Lect. ii. “ The authority of the ancients, in regard to matters of taste, must be considered as little short of revelation.”—*Opie’s Lectures*, iv. “ From the remains of the works of the ancients the modern arts were revived, and it is by their means that they must be restored a second time. However it may mortify our vanity, we must be forced to allow them our masters, and we may venture to prophesy, that when they shall cease to be studied, arts will no

The enthusiasm expressed by Quatremère de Quincy is akin to that of the sculptor Bouchardon, who, on reading Homer, felt his mind so elevated by consideration of the nobler qualities of man, as to exclaim, that men appeared to him more than twice as big as they did before; exactly as Cicero, before him, said,—that Homer transformed men into gods.¹

The subject of pedimental sculpture, whether the figures are in *ronde-bosse* or in *alto-rilievo*, is so connected with that of *bas-relief*, and at the same time so important, from being called into exercise more frequently than other sculpture on a grand

longer flourish, and we shall again relapse into barbarism.”—Sir Joshua Reynolds, *Sixth Discourse*. Similar to this is the evidence afforded by West and Canova; (*Ancient Marbles*, *Brit. Mus.* vii. 33:) and we must be careful lest we esteem all this as idle praise, and attach no further meaning to it. Unless we act up to our convictions, we shall not draw from these marbles the great truths which they contain. The present professor of sculpture remarks:—“As a sculptor I feel bound to lay great stress on the importance of the profound study of the best ancient sculpture.” “The ‘antique’ is not set before you as superseding nature; but because the best works of the ancient Greek artists are found to be the best transcripts of nature.”—Prof. Westmacott’s *Second Lecture*. 1858. Professor Welcker writes:—“The British Museum possesses in the works of Phidias a treasure with which nothing can be compared in the whole range of ancient art.”—*Class. Mus.* ii. 368.

¹ Phidias, on being asked how he had produced his Jupiter, answered in a verse from Homer, thus proving that it was by no servile copying, but by meditation on ideal grandeur.

scale, that it would not become us to pass it by without consideration. I have, however, in another work¹ entered so fully on this subject, in treating of the pediments of the Parthenon, that I can do little more than refer the reader who is desirous of information to the essay there published. I endeavoured to show how carefully the ancient artist studied his subject, so as to present a true and thoughtful picture of the event which he wished to indicate. No figure was introduced without a meaning; instead of being put in to "fill up," it could not be removed without damaging the story. This unity of action is well described by Aristotle. He says,—it is necessary that "the parts be so connected, that if any one of them be either transposed or taken away, the whole will be destroyed or changed: for whatever may be either added or omitted without making any sensible difference, cannot be a part of the whole." Having thus conceived his subject, he then studied how the figures were to be placed, and with this intent not only how each would look well in itself, but how it would combine with others; how his masses on each side should correspond with and balance each other; how sometimes he should study resemblance of form; at others contrast; how the voids and masses should be opposed by those of the building;

¹ *Museum of Class. Antiq.* i. 353–402.

how the waving lines of the sculpture should contrast happily with the geometric lines of the architecture ; how the gradually-increasing sizes of his figures should be in an harmonious ratio, without violating the laws of reason ; the subject partaking of a perspective character, as though the ends of the pediment were farther removed than the centre ; how the fulness and roundness of the sculpture should unite the whole in one composition ; how his composition should tell, whether viewed from a distance, immediately underneath, or from either extremity ; but above all he took care, by increased size to his principal figures, to concentrate his subject, and thus make these figures tell the story, even at a glance ; for unless attention is paid to this unity of design, all is confusion. On considering the western pediment of the Parthenon, which contains the most beautiful group left us from antiquity,¹ we feel convinced that a still more transcendent grandeur and beauty must have been displayed in the eastern pediment, so unhappily destroyed at the time of the Venetian bombardment. But instead of finding in the restorations of this pediment by the various critics who have written on the subject, that blending of the lines, and weld-

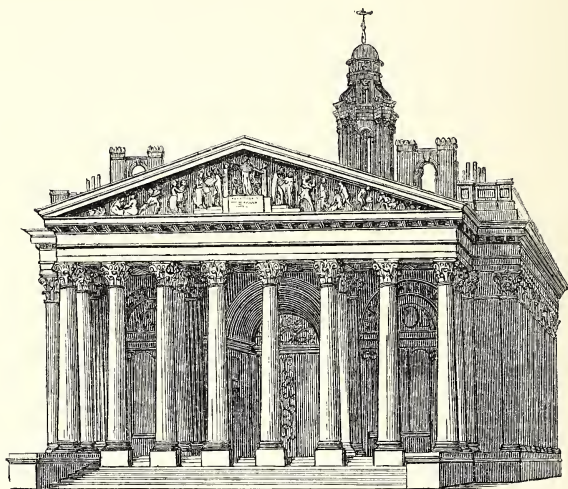
¹ So wonderful is this sculpture, that no artist should commence the sculpture of a modern pediment without making himself master of the principles of design employed by Phidias.

ing,¹ we might almost say, of the forms together, we perceive, in the generality of such designs, insulated perpendicular figures,² without life or meaning: instead of the greatly-increased proportion given to the principal figures, as observable in the western pediment, we find in such designs the figures are, as much as possible, reduced to one medium size. Judging then of these designs abstractedly or artistically, we cannot consider that they express the spirit and character of the lost original. Such is the defect observable in most modern pediments,—those of the Fitzwilliam Museum at Cambridge, and St. George's Hall at Liverpool may be considered as exceptions. As an example of the usual modern style of pedimental sculpture, we may select that of the Royal Exchange, where we find the naturally long columns of the composite style, still further lengthened by square plinths or pedestals under them, and by the perpendicular lines of the sculpture above; these figures in many cases seeming to be the continuation of the columns: and instead of the sculpture in the centre being of a more colossal character, we find care has actually been taken to equalize the size of the figures by

¹ See Brönsted's observations on the *σκολιὰ ἔργα* of the Greek pediment.—*Voyages en Grèce*, ii. 160, note 8.

² See Stuart's restoration of the Parthenon pediment, as an example of this class.—*Stuart's Athens*, vol. ii.

introducing steps in the centre of the pediment, the lines of which partake somewhat of the raking line of pediment.



The same taste and judgment evidenced in the bas-reliefs and pedimental sculpture of the ancients, is observable also in the beauty of their gem-engraving. We have seen that the bas-reliefs of the Parthenon are sharp in outline and flat in surface. In gem-engraving also the artist sought to give a square character to his work, so that he might make up by clearness for the want of size : while to increase the effect, he sought to obtain a bold relief, and the utmost contrast of form, both in light and shade, and in mass and detail.

VIII.

THE IDEAL.

Hogarth and Bernini, Hazlitt, Falconet, and other critics may scoff.¹ They may tell us that ideal beauty is cold and passionless. But, as we have already seen, the wisest and the best of men declare that beauty to be perfect must be perfect also in purity and virtue. Indeed, this is acknowledged by every thinking man. Lucian, in speaking of Panthea, remarks that where the virtues of the mind and graces of the body are united in one person, there, and there only, is true beauty.²

¹ "La partie de la Sculpture qui apprenoit à rendre le caractère appelée par les anciens $\eta\theta\eta$ (le morale) est infiniment plus difficile, et suppose bien plus d'intelligence que celle des proportions, et fut regardée toujours comme la première de toutes."—D'Hancarville, *Recueil d'Antiquités*, i. 135.

² Lord Shaftesbury asserts that, "Of all the beauties, nothing affects the heart like that which is purely from itself, and of its own nature; such as the beauty of sentiments, the grace of actions, the turn of characters, and the proportions and features of a human mind." (*Characteristics*.) Again:—"What is beautiful is harmonious and proportionable: what is harmonious and proportionable is true: and what is at once both beautiful and true, is of consequence agreeable and good."—*Miscel. Reflect. :—Taste*.

Such beauty we may never see, except in mental vision, but it not the less exists. No doubt but individual beauty is more captivating when expression is given to the eye, the mouth, or dimpled cheek; and in painting these charms can be expressed, for painting, dealing in colour as well as form, is permitted to aim at identity of resemblance: but sculpture is deprived of this advantage. A painted statue coloured to the life, would look more unreal than marble, for a painted image, by its very resemblance to nature, would make its deficiency the more apparent, while the marble statue, 'appearing' at first sight only marble, by its just proportions and beautiful symmetry grows gradually upon the mind, till it forgets the material, and sees only the unseen. As colour is inadmissible, so are the other accessories already noticed. The transient expressions of the eye or mouth, when indicated in the marble, become perpetualized, and that which was pleasing in the living model, proves a blemish in the lifeless stone. The sculptor then who aims at beauty must discard all adventitious charms, and fix his eye on the first principles of beauty, which are marred only when we attempt to add to them. The opponents of idealism will say,—The object of the artist should be to copy nature. We grant it, but contend that nature by their procedure is not copied. The idealist observes nature, and generalizes it; he takes his examples

not from an individual member, not even from an amalgam of scattered beauties, as Lucian's Panthea was composed,¹ not from the average mean, according to Sir Joshua Reynolds's theory, but from a comparison of mankind in general. Like Eupompus, he points to the crowd as his model, and by a comparison of various forms seeks to realize the perfection of beauty implanted in our first parents, diminishing the traits of character common to the animal creation, and giving prominence to, and exaggerating those which relate to the intellectual faculties : the copyist, on the other hand, contents himself with a single figure as his model, and which, despite its blemishes, he insists on copying, and calls it nature. He, says Proclus, who takes for his model such forms as nature produces, and confines himself to an exact imitation of them, will never attain to what is perfectly beautiful ; for the works of nature are full of disproportion, and fall very short of the true standard of beauty.² The copyist merely copies ; but the idealist imitates from nature, the

¹ Cicognara has been praised by an elegant writer on anatomy for saying that "The artist should contemplate the beauties of the Venus, the youthful Apollo, the vigorous Athletes, and the Hercules, select the perfect form, and recompose them into a beautiful whole." But this is quite opposed to ancient doctrine, and contrary to the first principles of art.

² See many excellent remarks on this subject in Sir Joshua Reynolds's *Third Discourse*.

power of doing which, as Dionysius observes, is only acquired by long practice and study.

This triumph of ideal art is well described, both by Maximus Tyrius, and by Proclus. No beauty, says the former, is to be found in nature so beautiful as that which is seen in a fine work of sculpture. The other observes, If you take a man formed by nature, and another made by the hand of a sculptor, will not the latter appear more excellent? It may be objected that where the physiognomy is not beautiful, it would be impossible to idealize without destroying the resemblance. But let us see how the Greeks acted under such circumstances. It is quite true, as Ammonius states, that "if in a portrait of Socrates, we did not perceive his bald pate, his flat nose, his prominence of eye, we should say it is not a good likeness." But the portraits of blind Homer, of Seneca bleeding to death, of the flat-nosed Socrates, of the corpulent Vitellius, may offer as much truth, delicacy, and elevation, mixed with characters of a less engaging nature, as those of the Antinous or the Alexander. Able to embellish everything, the Greeks did not fear to undertake anything. Extremes did not intimidate their skilful hands. Nature could, even in its vagaries, offer greatness. The body of Æsop was deformed; his genius was divine. The sculptor of the Æsop of the Villa Albani had to express the physiognomy, the spirit, and the soul of the poet. The enterprise

was difficult. One who had not been instructed in the theory of the beautiful, would have imitated only the unseemliness and deformity of his model.¹ When a painter, says Plutarch, has to draw a fine and elegant form, which happens to have some little blemish, we do not want him entirely to pass over that blemish, nor yet to mark it with exactness : the one would spoil the beauty of the picture, and the other destroy the likeness. This difference, therefore, is to be observed in the treatment of portraits in ancient and in modern times. While the Roman and modern portraits represent every accidental mark or blemish, those of the Greek philosophers indicate only those peculiarities of the face

¹ The details of this figure are thus described by David, from whom are taken the preceding remarks :—" Les vices du squelette ne sont pas déguisés ; le rachitisme se voit jusque sur le visage. L'orbite des yeux est plus ouvert et moins profond que dans les têtes du haut style. On voit les prunelles. Une lèvre se porte légèrement à droite, et l'autre vers le côté opposé. Le menton vient en avant ; la barbe courte et pointue présente peu de masses ; elle annonce un homme foible. Mais les muscles surciliers sont forts ; le front est soutenu ; l'enfoncement des tempes le fait paroître plus grand. Les cheveux, crépus et groupés en haut de la tête, en augmentent l'élévation. Ce mouvement des cheveux, laissant les oreilles à découvert, agrandit les plans des joues. La barbe et les cheveux sont d'un beau travail. La bouche est fine et gracieuse ; le regard animé se tourne vers le ciel ; l'ensemble de la figure a une vérité, une douceur, une noblesse inexprimables."—T. M. Emeric David, *Recherches sur la Sculpture*, p. 368. It is remarkable that the statue of Æsop was placed at Athens before those of all other philosophers.

which were necessary to character, and even these were treated in a free and large manner. When treated in the one manner it is a mere portrait, in the other it is a work of art.

Still the inefficient artist may deny this, he may deny the ideal production, finding it easier to copy than to think ; the unreflecting critic may support him in his opinion, believing it to be contrary to nature ; he may insist upon exact identity of likeness, upon precise conformity to costume : the ignorant public, as the public ever does, will take up the cry of those in authority, or of those who loudest cry ; and thus the evil is perpetuated. The vulgar, says Cicero, generally judge of things according to a preconceived opinion, not according to truth,—“*Sic est vulgus : ex veritate, pauca ; ex opinione, multa æstimant.*” An opinion very similar to that of Plutarch, who says,—“ To please the many is to displease the wise.” Cicero used to observe that he would prefer the opinion of Cato to that of all the world.

“ Some ne’er advance a judgment of their own,
But catch the spreading notion of the town.
They reason and conclude by precedent,
And own stale nonsense which they ne’er invent.”

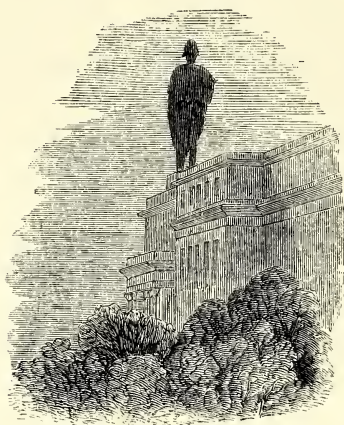
Pope.

Whether the cry be raised against the “pepper-boxes” of a National Gallery, the architect of

which is never praised for his skilful porticos ; the cocked-hat of Wellington on the Marble Arch ;¹



From Albert Gate.



From Piccadilly.

the bare-headed, pig-tailed king of Pall Mall ; or the supposed saddlegirth-lacking horse of the king at Charing Cross, it is equally the same.²

But in order to prove our position, let us leave Sculpture for a moment, and look at Painting. Which work of the great masters is it which has attained the greatest celebrity, which most excites our sympathies, and most commands our admira-

¹ A statue which is certainly so ill designed that it might be taken for that of a grenadier, whether viewed from Piccadilly or the Albert Gate.

² Zeuxis had the same reason to complain when he found his centaurs wondered at, but his picture not admired, as a modern artist would who heard encomiums passed upon his frame.

tion? Is it the brilliant colouring of a Titian, or the deep shadowing of a Rembrandt? Is it the soft finish of a Carlo Dolce, or the exact identity of a Denner? No, it is none of these; far less is it the rustic nature of a Teniers. What is it then? It is the simple mother and child of Raffaele,¹ developing the beautiful innocence of childhood, and the beautiful tenderness of a mother's love: but even in those tender traits of childhood the idealization of the Divinity is expressed, even in that virgin-mother's love is evident the idealization of wonder and gratitude, of humility and adoration. Thus should it ever be with works of art devoted to the representation of the human form. Not only must the eye be pleased with the correct delineation of the outward form, not only must the mind be satisfied with the attitude and action, but the sympathies of the heart must be excited, if we desire to attain success—if that success is hoped to be enduring.

¹ Raffaele was a great studier of the antique in general, as Guido was of the Niobe, Michael Angelo of the Torso, Domenichino and Carlo Maratti of the Antinous. Raffaele employed others to take drawings of monuments which he could not himself behold. It is to the study of the antique that these artists owe half their excellence.

IX.

CONCLUSION.

But let not modern art be disregarded while we give utterance to our admiration of the works of the Greek chisel. We may, like the Rhodian ambassadors before the Roman senate on the occasion of the defeat of Antiochus, declare, that we make bold to contend with the ancients in pious strife after every good art and virtue. If Polygnotus painted gratuitously the Poikile at Athens and the Lesche at Delphi,—Reynolds and West offered to adorn St. Paul's, while Hogarth painted the Foundling, and Barry the Adelphi. In the preceding remarks it has been the object not so much to point out some of those particulars in which modern art is inferior to ancient, as to do justice to the excellences of ancient art, “*Ingeniorum monumenta quæ seculis probantur*,”—(*Quint. iii. 9.*) and explain as far as possible the causes which led to that success. Far be it to attempt to attach that measure of inferiority which may be found on comparison, to our own country, and to our own

age.¹ On the contrary, candour must lead us to acknowledge that sculpture, with the sister arts,² is rising, both in this country and on the continent.³ One thing, however, we cannot be too careful lest we fall into—a pedantry of art, which leads us to praise Greek art merely because it *is* Greek, and to despise modern art because it is *not* Greek. One

¹ The President of the Royal Academy, West, says,—“I know of no people, since the Greeks, who have indicated a higher promise to equal them, than the British nation. But this can only take place when the whole mass of the people shall be awake to the usefulness of the arts, and to the splendour which they confer.”

² What has been said of sculpture, in comparing modern art with ancient, may be said of any of the other arts; although both in architecture and painting, as in music, a greater facility is doubtless afforded for developing new forms and principles of art.

³ At least we must think so, if we can believe the rhapsodies of a French writer, who asks:—

“Ne trouve-t-on pas dans les compositions des plus célèbres sculpteurs modernes cette vérité, cette variété, cette convenance d'idées qui forment le caractère d'une invention ingénieuse, cette fidélité, cette clarté, cette décence, ce choix heureux qui ennobliissent l'historique d'un évènement? Les efforts de leur génie ne réunissent-ils pas ce brillant enthousiasme, cette économie raisonnée, cette diversité de groupes, d'expressions, de contrastes, d'effets; cette harmonie aimable, cette sçavante exécution d'où résulte le Beau-Pittoresque; cette nouveauté de pensées; cette singularité intéressante, ce merveilleux éloquent, qui par l'organe du ciseau parle aux yeux du connoisseur le langage de la Poésie; enfin, cette élévation d'idées, cette noblesse de sentimens, cette magnificence de spectacle, qui portent dans l'esprit, et jusqu'au fond du cœur, les impressions du Sublime?”—Dandré-Bardon, *Traité de Peinture*, p. 20.

reason only will suffice to show this, though many others might be adduced,—the injustice which is done to the modern artist. The ignorant critic may praise the antique, because he knows it to be safe, but let him pause before he proceeds to condemn a work which has entailed labour, thinking, and expense, united with a long study of the antique, and a constant analysis of modern wants. Let him reflect that he is seeking to gain a transient reputation for his pen, at the permanent loss of reputation to the artist; that possibly his criticism may be false, and therefore, as the artist has no opportunity of being heard in defence, he is taking upon himself the part of a calumniator rather than that of a critic. Let him consider that he will more surely found a reputation, and gain respect, by making himself sufficiently acquainted with the art to be able to appreciate excellences;¹ and

¹ “A true connoisseur who sees the work of a great master, seizes at the first glance its merits and its beauties. He may afterwards discover defects; but he always returns to that which pleased him, and would rather admire than find fault. To begin with finding fault where there are beauties to admire, is a sure proof of want of taste. This remark is the result of several years of my observation in Italy. All the young men looked for defects in the finest works of Correggio, Guido, and Raffaëlle, in the Venus de’ Medici, in the Apollo Belvedere, and the church of St. Peter: whereas those who profited by the lessons which were given them, saw only beauties.” (*Dutensiana*, p. 110.) “True taste,” says this writer, “is characterized by the discernment of the beautiful; vulgar taste by the discernment of blemishes.”

let the man of fortune consider that while possession of the antique may constitute, or be supposed to do so, a title for taste, the patronage of living artists will prove that he is imbued with a love of art, and wishes to improve it.

But it is not so much by private patronage as by public encouragement that the arts are fostered. That is a motive of false economy which grudges money for the embellishment of public monuments. It is a principle well admitted, that the Arts give back more than they receive. It is not merely the artist who is benefited, but ingenuous youth are trained up, by the exhibition of such monuments, to be serviceable to the state, and to emulate the glorious actions of those who have been thus honoured by their country. Let not the artist then be overlooked. Let him not feel, after devoting years in silent labour on some great monument, that his work, when exhibited to the public, is regarded with indifference and apathy by those to whom he had looked for encouragement and support; that instead of receiving that praise to which he is entitled, his work is criticised by cold envy or detraction. Let him rather feel that it is a distinction and an honour to be an artist, and that such honour and distinction are recognized by the public.

The late president of the Royal Academy, in speaking of the promotion of the Arts, observes,

that "it is impolitic to confine them, by discouragement, to the lower classes. He would wish to see the Arts restored to those honours which they have enjoyed in every other cultivated nation: he would claim for them that rank to which they are entitled by the common law of civilized man; by their office, their utility, and their ancient fame: that rank which excites to glory, without inspiring pride, and in which genius, while it is distinction to the humblest, is not degradation to the most exalted character."¹

As evidences of modern art, no one can be insensible to the beauty of many of our national monuments which decorate St. Paul's Cathedral as a building, and which encumber Westminster Abbey. Allusion has been made to the figure of Nelson. In the statue by Flaxman in St. Paul's Cathedral, as in the famous statue of St. Cecilia *Decollata* at Rome, we admire the skill with which the artist at once conceals and expresses that which art forbids him to expose. The hero has a cloak² thrown over the right shoulder, the sleeve of which hangs down; but on regarding it for a moment you become conscious of the motive, and the attempted concealment only the more excites your admiration of the hero, and your sympathy with the man. In

¹ Sir Martin Archer Shee, *Elements of Art*, p. 398.

² The pelisse of honour, given by the Sultan after the battle of Aboukir.

the St. Cecilia, had the head been severed, we should be shocked at the frightful spectacle, and turn away with disgust; had it been attached and full of life, we should treat the legend with contempt; but shrouded as it is in linen, and slightly turned downwards, we become conscious of the tragic story, and though we know it to be a legend, the eye wanders over the beauteous form only the more to lament her touching fate.

Many of the sculptures of St. Paul's Cathedral are composed with great originality, and are highly ornamental to the building; and even in Westminster Abbey monuments of great beauty may be found, though they are injured by the crowd of indifferent performances around them, many of which would form appropriate decorations to a Tower of Babel. It would be invidious to particularize. But with this acknowledgment of modern skill, we must still remember that all which is excellent is to be obtained by a careful study of Greek art.¹ The artist must not be content with copying what he admires, he must set himself to discover the causes of such admiration. This is no easy matter. The

¹ "No sooner had Raffaele seen the monuments of ancient art at Rome, than the soundness of his understanding and the maturity of his genius grasped them all; leaving to all that came after him this important lesson from his example:—that the study of nature and of the human mind in all its higher feelings is the consummation of art; that the works of those ancients who uni-

ancient proverb was a very true one—"Difficult are the beautiful." As the theologian should look at everything with an eclectic eye, as the Christian should ever esteem others better than himself, so in art we cannot sufficiently remember that it is far more difficult, and requires much longer study, and a higher order of intellect, to discern excellences than to perceive defects ; and indeed it would be well for the artist were he ever to bear in mind the injunction of Winckelmann, "Seek not to detect deficiencies and imperfections, until you have previously learnt to recognize and discover beauties." That which is best, says Apollonius, is difficult to be found, and difficult to be judged of. Zeuxis wrote under his picture of Penelope the famous sentence :—"It is easier to find fault with this than to equal it."

" 'Tis by comparison an easy task
Earth to despise ; but to commune with heaven
'Tis not so easy."

Admiration, says Plato, is the sentiment of a philosophic mind, and the avenue which leads to philosophy. If then it be an object to discover

formly preserved and happily reached this consummation, must be the eternal standards of instruction from whence it must be drawn ; that the sooner we become imbued with its principles, the sooner we move in the right path to greatness : that without it we may be just, we may be natural, we may be excellent in various ways, but we can never be sublime."—Bromley, i. 302.

the excellences of art, rather than its defects, we must devote ourselves to the study of Greek art, for it is Greek art only which ever preserves, what the great moral of Dædalus teaches us, the *via media* of art, avoiding at the same time everything that is mean, as well as all exaggeration. It is unnecessary to transcribe Horace's well-known injunction with regard to Greek art, as it will occur to every one. It used to be said by an ancient artist,—“No day without a line;” so we would say,—No day without consulting the antique. No one can expect to succeed in modern times, no one can hope to obtain a name among posterity, who disregards the excellences, the cautions, and the experience of antiquity. It was by the study of Æschines and Demosthenes that Cicero became so eloquent, and by the study of Homer that Virgil improved his style.

“ C'est pourquoi Virgile se fit
Un devoir d'admirer Homère ;
Il le suivit dans sa carrière,
Et son émule il se rendit,
Sans se rendre son plagiaire.”

VOLTAIRE, *Zaïre*.

*Epître Dédicatoire à M. le Chev. Falkener.*¹

If we may not equal the ancients, we may, at

¹ Afterwards Ambassador at the Porte, and Postmaster-General; and a great friend of Voltaire's. See *Lettres Inédites de Voltaire*, vol. i. pp. 71-227,—Paris, 1857.

least, by studying them as we ought, preserve ourselves from falling into error. As Plutarch observes, the very acting of an excellent part insensibly produces a love and real imitation of it. But “imitation,” says Dionysius of Halicarnassus, “is not the making use of the thoughts of others : it is the knowing how to make the same principles serve for other purposes. We may imitate Demosthenes without copying him : so also Plato or Homer. Imitation, therefore, is but emulation.”

And now, having brought our essay to a conclusion, we would recapitulate by observing that, owing to the various causes we have described, the art of sculpture had greater advantages among the Greeks than in our day ; that it was practised by its professors with greater zeal ; and received by the public with greater enthusiasm ; and that together with sculpture the other arts also attained to the highest perfection during the best ages of Grecian history : while, with respect to modern times, that art has ever best succeeded when respect has most been paid to ancient models ; and that the errors and mistakes of modern art are ever to be attributed to a neglect of those precepts mutely but eloquently revealed to us by the marbles and bronzes of our museums. Influenced by this conviction, we cannot better conclude than in the words of Longinus, who says : — “ From the sublime spirit of the ancients there arise some

fine effluvia, like vapours from the sacred orifices, which work themselves insensibly into the breasts of imitators, and fill those who naturally are of a soaring disposition with the lofty ideas and fire of others. A greater prize than the glory and renown of the ancients can never be contended for, where victory crowns with never-dying applause; where even a defeat, in such a competition, is attended with honour."

———— "Non tam
Turpe fuit vinci, quam contendisse decorum."

Ovid.

A sentiment likewise expressed by Cicero, and applicable alike to the student and writer upon art,—

"Si quem, aut natura sua, aut illa præstantis ingenii vis, forte deficiet, aut minùs instructus erit magnarum artium disciplinis, teneat tamen eum cursum quem poterit: prima enim sequentem, honestum est in secundis tertiisque consistere."

APPENDIX.

I.

Pages 1-25.

Was the Ceiling of the Parthenon flat or curved?

“PARIS, le 1^{er} Mars, 1860.

“MON CHER CONFRERE ET AMI,

“J’ai reçu votre billet du 18 Janvier, et j’y aurais répondu tout de suite, si je ne m’étais trouvé, comme je le suis encore, dans un déménagement qui m’empêche de rien faire de sérieux et de suivi. J’ai quitté mon ancien cabinet, et je m’en suis fait construire un nouveau. Quoique toujours dans ma maison, ce changement a été un grand et long dérangement pour moi. Ma bibliothèque, mes dessins, et mes manuscrits sont encore dans le plus grand désordre, et avant un ou deux mois, peut-être, il ne me sera pas possible de m’occuper, ni du rapport sur l’ouvrage de l’ami Donaldson, dont l’Académie (Institute of France) m’a chargé, ni de celui qui m’a été demandé sur votre brochure. Vous avez soulevé une question du plus haut intérêt, mais aussi bien difficile à résoudre d’une manière précise. Je me suis, depuis longtemps déjà, occupé de la définition de l’hypæthre et de l’éclairage des temples antiques en général, car je dois en traiter dans ma prochaine publication du grand temple à Sélinunte, qui formera le complément de mon premier volume de l’Architecture

Antique de la Sicile, et, ultérieurement, en publiant le temple de Jupiter à Agrigente. Quoique vous n'ayez mis votre opinion au jour que récemment, elle reproduit en général celle de M. Quatremère de Quincy, souvent cité par vous ; et quoique vous ayez ajouté à ses preuves et raisonnements de nouveaux éléments, vous ne m'avez, à la première lecture, pas plus convaincu que ce savant archéologue, mon ami et vénérable maître, ne l'avait fait. J'admets que les temples comme le Parthénon et celui de Jupiter à Olympie étaient partiellement couverts et recevaient le jour d'en haut. Mais il faut, à mon avis, pouvoir concilier ce système avec la construction de la couverture des temples, telle que nous la connaissons, et sans recourir à une voûte. Les médailles romaines citées, où l'idole du temple de Junon à Samos se trouve représenté sous un arc, ne m'ont jamais paru suffisamment concluantes. Il y a beaucoup de raisons à donner pour ne pas y voir la reproduction exacte du Naos de ce sanctuaire ; et celle qu'un artiste romain, habitué à ne voir dans tous les temples qu'il connaissait que des cella voûtées, ait ainsi représenté la cella d'un temple grec, n'est pas une des moindres objections à faire. Mais, encore une fois, je n'ai pas étudié de nouveau la question, et aussitôt que je pourrai le faire je m'y livrerai sans aucune idée préconçue, et en pesant consciencieusement le pour et le contre de vos idées. Du reste, le genre des temples hypæthre variait autant, comme on le voit par les exemples existants, que les autres genres de temples qui se trouvent plus ou moins modifiés dans l'exécution. Le grand temple de Sélinunte en est un exemple curieux, et auquel d'autres exemples de la Sicile viennent se joindre. Je demande au Suprême Architecte de l'Univers la grâce de me laisser achever mes travaux sur les restes antiques de ce beau et merveilleux pays, et je le prie aussi de vous soutenir dans vos glorieux efforts de coopérer à la propagation de l'amour et d'une connaissance plus intime de l'art antique, qui, quoiqu'on puisse dire et faire, sera toujours la plus pure source où l'art moderne doit puiser.

“Je serai heureux, cher confrère et ami, de vous serrer la main lors du voyage à Paris, que vous comptez faire cette année.

“Mille compliments affectueux,

“HITTORFF.”

In the foregoing letter it will be seen that Mr. Hittorff takes as granted that the arch within the porticos of temples represented on Roman coins is indicative of arched or vaulted ceilings, though he forms a different deduction from the fact. Mr. Hittorff's hypothesis is entitled to consideration on a subject where the arguments on both sides are necessarily hypothetical: still it must be remembered that the coin, though executed by Roman artists, was struck at Samos, and by artists who had the temple of Juno before their eyes. For the reasons stated in his letter, Mr. Hittorff has not had time to take into his regard the arguments based upon the height of the statue in the Parthenon, the low height to which the known sizes of the columns could possibly be made to extend, and the impossibility of a stone trabeated ceiling. It is therefore only out of kind compliance with my request that this eminent French architect and antiquary has offered his present observations; and we may look forward with interest to the expected work of this accomplished writer on ancient art.

“BERLIN, 7 März, 1860.

“LIEBER HERR FALKENER,

“Ihrem Wunsche gemäss antworte ich sogleich in Betreff der Parthenonssache. Verzeihen Sie mir, wenn ich dieselbe in meiner neulichen Zuschrift nicht berührte; Ihre Schrift war mir nicht zur Hand, da ich sie sogleich unter unsern Architekten verbreitete, und von denselben nicht wieder erhielt. Die Frage über Wölbung des Parthenon übersteigt meine eigene Competenz; um so mehr habe ich in unserer Archäologischen Gesellschaft dieselbe angeregt. Ich kann Ihnen nicht verhehlen dass alle anwesenden Architekten, namentlich die Herrn Boetticher, Strack, Lohde, und Adler, gegen Ihre neue Ansicht sich sträuben, und Ihre Ausführung einer so gewagten Thesis, wie die Annahme eines Holzgewölbes im Parthenon ist, erst abwarten wollen, bevor sie sich Ihnen irgendwie beizustimmen entschliessen. Kommen Sie aber zu uns, so sollen Sie nichts desto weniger mit uns zufrieden sein; unsere Gesellschaft versammelt

sich noch immer am ersten Dienstag jedes Monats bis in den Monat Juli.

“Ihr kunstgeschichtliches Werk wird jedenfalls viel neue Anregung uns gewähren und zu vielem Dank uns verpflichten.

“Mit besonderer Hochachtung und Ergebenheit,

“GERHARD.”

My friend, and colleague, as he allows me to call him, Professor Gerhard, has kindly laid my arguments for curved ceilings to Greek temples, and to the Parthenon in particular, before the archæologists and architects of Berlin. The latter are unwilling to admit the hypothesis, and they ask for further proofs on a subject on which it is only by hypothesis and conjecture that we can arrive at any conclusion. But I would ask the supporters of the trabeated theory whether their ceiling is of wood or stone? If of stone, how is it to be constructed over so large a span; what vestiges of such construction exist in any of our museums; and how is it that only one stone ceiling is described by ancient authors? I refer to the temple at Bassæ. If of wood, what *proof* have *they* that the ceilings were flat? But more particularly would I invite their attention to the section of the Parthenon. Let them draw out to a large scale the section of the temple. Let them then commence with the lower columns, 3 feet 6 inches in diameter; let them give them a proportion similar to those of other examples: let them then set up the upper columns, observing that in all examples which can be determined the upper columns are only of about half the diameter of the lower columns. They will then find that they are considerably short of the height which they require. Let them then place the statue in the middle, remembering that it is twenty-six cubits, or thirty-nine feet in height, and that it stood on a pedestal which could not have been less than ten. Having done this, let them show what other form of ceiling would at the same time suit the columns, the statue, and the restricted height of the temple.

"4th Nov. 1859.

"MY DEAR FALKENER,

"I have read with much pleasure your esteemed essay on the roof of the cella of the Parthenon, and agree in the high probability of your solution, however contrary to the rabid Greeks of the late era. The objections to a tie-beam roof are great and obvious. 1. I know not how the sacrifice of space included in the triangular form comprized between the lines of roof and a horizontal tie-beam could have been suffered by the Greeks, a defect so easily avoided by the arch you have suggested. Did the Greeks use no bridges? Did they reject the arch, so many years previously employed by their neighbours the Egyptians? In Greek tombs, or cippi, we find constant indication of the arch. 2. M. de Quincy has taken your roof for granted—see his *Jupiter Olympius*. The rejection of it seems to me to be pure pedantry. At Phygaleia we found no vestige of the roof over the cella, while fragments of every other part of the roof are found. At Balbeck indications of a circular roof were discovered.

"I think you do well to insist in thus correcting the Anglo-Greek presumption, and opposing it as you do, and I write hastily to offer you my thanks and leading notions in confirmation of your views.

"Believe me ever most truly yours,

"C. R. COCKERELL."

(R.A., and Pres. R.I.B.A.)

"BOLTON GARDENS, RUSSELL SQUARE,

"31st October, 1859.

"MY DEAR FALKENER,

"In matters of art and science of course differences of opinion will arise, and doubtless it is for the good of progress that all men should not think alike, though some may be right and some must be wrong.

"My own impression is that you are mistaken. Your reasons

appear to me inconclusive, and your deductions erroneous. As to the inaccuracy of medals, I think that I have in my work shown the identity between the medals and those buildings whose remains still exist, and which are described by ancient authors—Temple of Jupiter Capitolinus, Jupiter Feretrius, Concordia, Temple of Antoninus and Faustina, the temple at Baalbec, and the Propylea. Now, until those who call in question the veracity of medals can quote as numerous instances of dissemblance, as I do of resemblance, my faith is not shaken in their accuracy.

“You will observe, also, that the medals you quote are of Asia Minor, and of a period when the arch was notoriously so used by the Romans, particularly in Syria.

“No concentric stones have been found in the ruins of the Parthenon. Could they all have escaped? Thirty years ago I entered upon the question in the supplementary volume to Stuart’s ‘Athens;’ but I could make nothing of it, the Greek terms were of such doubtful interpretation, and so few monuments in Greek art, except the subterranean chambers, to reason upon. However, ventilating the question can produce no harm. Facts, they say, are stubborn things; but preconceived notions are stubborn, so you will have a hard fight to go through to overcome the established conviction of pure Greek architecture having been entirely trabeated.

“Believe me most truly yours,

“THOS. L. DONALDSON.”

(Ph.D. and Prof. of Arch. Lond. Univ.)

The remarks on medals in this letter from my friend Prof. Donaldson bear reference to my observations in pages 7, 8. After an examination of Mr. Donaldson’s most interesting and valuable work, it would be preposterous to deny that the ancients represented portraits of buildings on many of their coins; but the buildings so represented are generally of a special character. The Meta Sudans, a Naumachia, an Acropolis, were buildings which had not been represented before, and the artist was obliged to study them previous to engraving them on his coins. Temples, on the other hand, were the objects most commonly represented, and moreover

the first objects so represented: it is natural to suppose, therefore, that, like the Egyptian hieroglyphic, a type would soon become established, and that this type would be put to indicate *a* temple, and that artists, having to represent other temples, copied this type from memory, inserting fewer or more columns as the space permitted or the ambition of the artist prompted. It is thus we find the same temple exhibited on different occasions with two, four, six, or more columns, as the case may be. Precisely in this manner we see M. Hittorff arguing in the preceding letter that the arch shown in a coin having the temple of Juno at Samos on the reverse is copied from the usual vaulted roof of Roman temples in Italy or elsewhere, an hypothesis which is quite feasible. Still it must be admitted that even temples are sometimes shown on Roman coins with a remarkable degree of individual character: but such examples are exceptions to the general rule.

In speaking of the "concentric stones" of the Parthenon, Prof. Donaldson forgets that the argument is not for a vaulted roof, but for an arched wooden ceiling.

"BRIGHTON, 9th December, 1859.

"Many thanks, my dear sir, for your pamphlet on the 'Ceiling of the Parthenon,' being the introduction to 'Dædalus.' I am not aware of any argument against the arrangement in your 'section,' nor can I, a layman as to architecture, imagine any more graceful and appropriate. Quære.—Do not the known height of the basis, the statue, and the temple *require* an arched ceiling over the figure?

"I remain, my dear Sir, yours truly,

(Colonel) "W. MARTIN LEAKE."

This letter was written just before the lamented decease of the distinguished geographer of classic lands.

“MAIDA HILL WEST, Dec. 2, 1859.

“MY DEAR SIR,

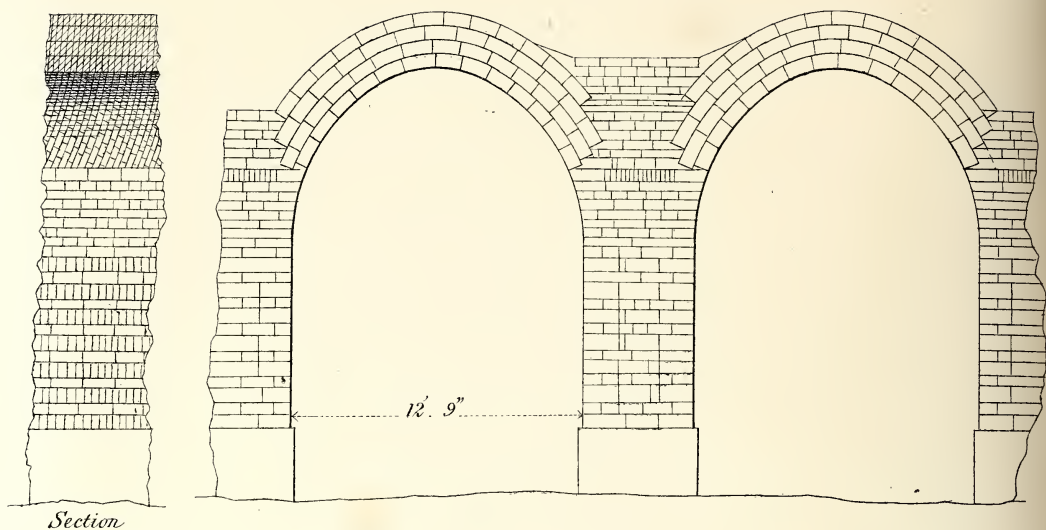
“On considering the argumentative pictures given in your Introductory Essay on the Ceiling in the Parthenon, I felt satisfied that, if there was nothing in the writings of the ancients to contradict in the most distinct terms the evidence of the coins and the artistic argument you produce of the flat and pointed roof, you had good presumptive evidence for the curved ceiling; and when I afterwards read your essay, and consulted the lexicon for such terms as *αψίδα*, *προμνηκη*, and *ψαλιδες* used by writers of the time when the roof of the Parthenon and other Greek temples were standing, it seemed to me impossible to withhold consent. I had no idea such evidence could be produced.

“The fact of a gallery being found in the oldest Pyramid, the roof of which is constructed of approaching stones, I have ever regarded, not as a proof that the arch was then unknown, but that its suicidal property was known to the very ancient Egyptians. That the Egyptian architect was acquainted with the arch, but was fearful of the propensity of destruction inherent in its structure, is evident from the fact that it is frequently found in small, and the most ancient structures of brick, more especially where they occur between rocks, while it is never found in their larger structures, except in instances where the abutments are unexceptionable, as in some tombs at Sakkara, where the abutment consists of the solid rock. The Indians say ‘the arch never sleeps:’ in other words, that night and day it is always seeking to take some advantage of any failing in its abutments. To obviate this tendency in arched structures, the architects of the West have invented the buttress, and the pinnacle to give weight to the buttress; neither of which contrivances are required in the trabeated structure. Further evidence of the fact may be afforded by pointing to an Egyptian brick of wedge-formed shape, in the British Museum, and to the rows of brick arches round the Memnium, which are now considered as ancient by the learned. Brick arches have also been found in Nineveh.

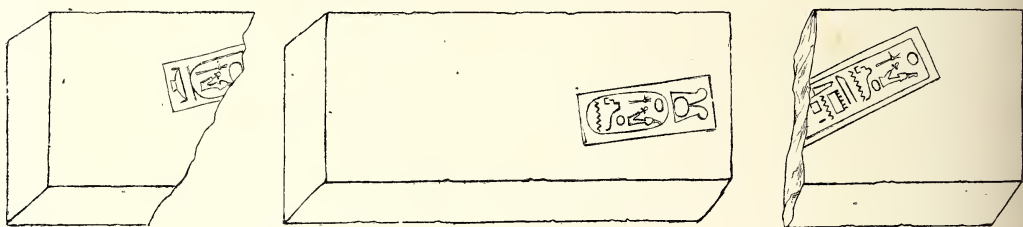
“I am, my dear Sir, yours very truly,

“JOSEPH BONOMI.”

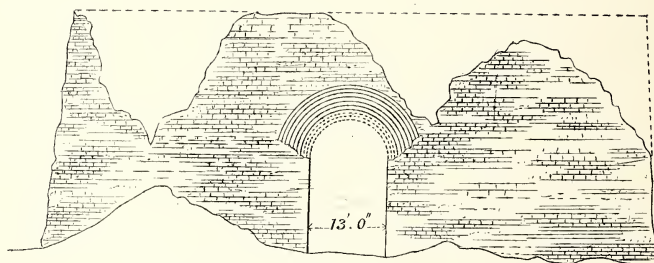




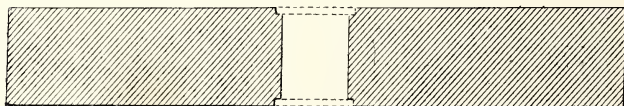
MEMNONIUM AT THEBES — RAMESES II.



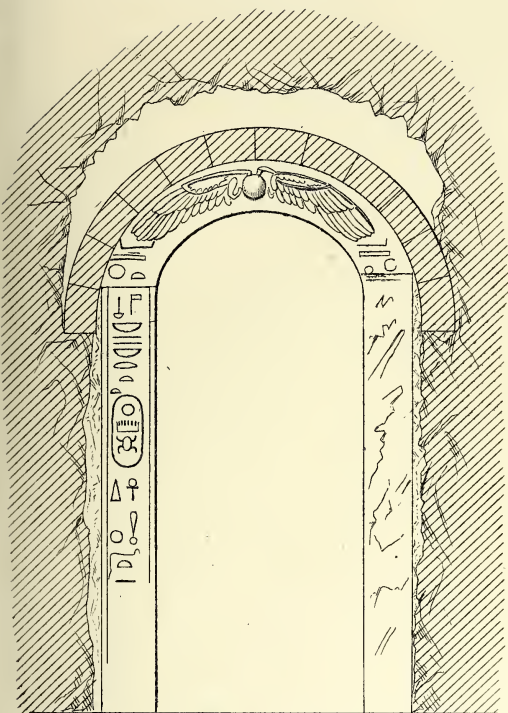
Bricks stamped with Cartouche of Rameses II.



PROPYLON AT GOURNOU, THEBES
temp. Psammetichi.



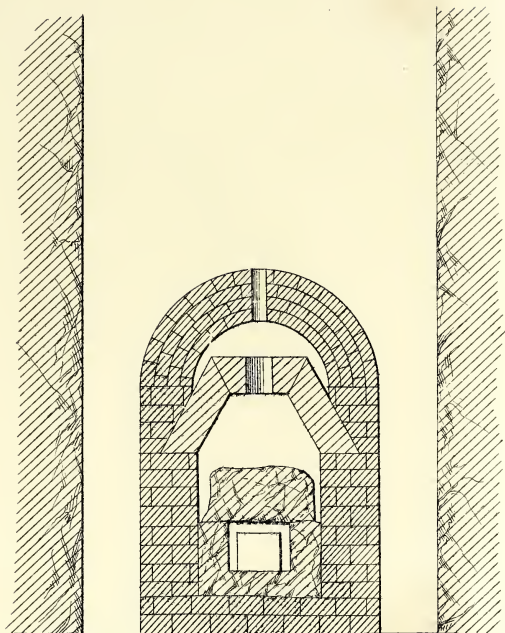
(Lepsius, "Denkmäler")



TOMB NEAR THE MEMNONIUM, THEBES

with Cartouche of Thothmes III.

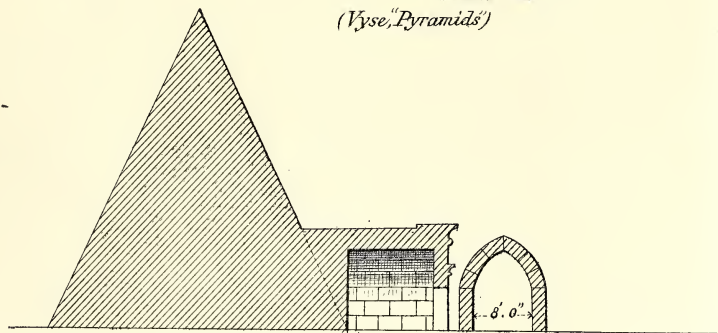
(Hoskins, "Ethiopia")



CAMPBELL'S TOMB

*near the Great Pyramid
Psammetichus I.*

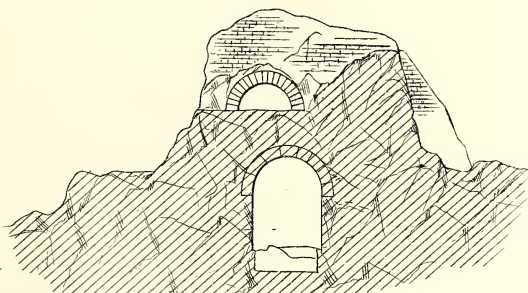
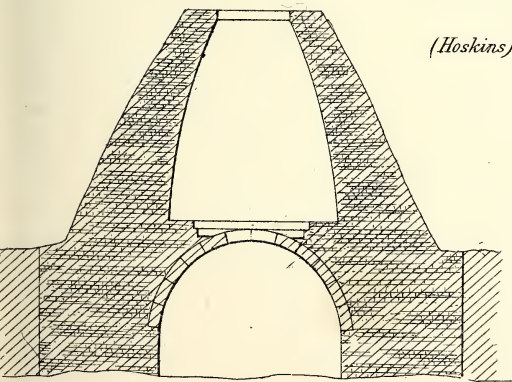
(Vyse, "Pyramids")



PYRAMID AT GIBEL-EL-BIRKEL

ÆTHIOPIA.

(Hoskins)

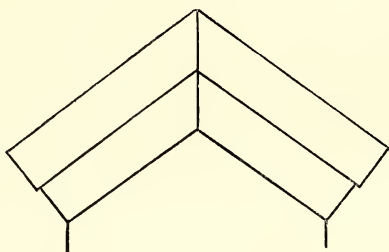


SMALL PYRAMIDS-GOURNOU, THEBES. *temp. Psammetichus.*

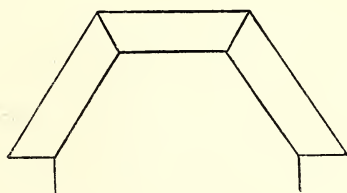
(Lepsius)

ANTIQUITY OF THE ARCH IN EGYPT.

In the accompanying plates the reader will be better able to judge for himself of the antiquity of the arch than by any verbal reasoning which we might offer. It has been frequently alleged that the Egyptians were acquainted with the arch; and reference has been made to the Great Pyramid, and to the Pyramids at Abouseir, where we find two large stones placed anglewise, and

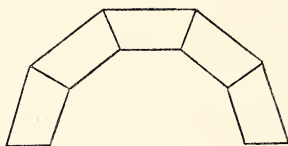


meeting together at the top, so as to relieve the weight from over the entrance; and doubtless such an expedient may have been the prototype of the arch. The next step would be the inserting a horizontal piece at the top, between these two stones, as we see



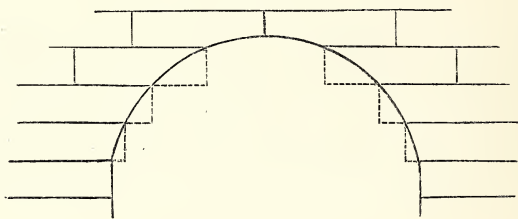
contrived over the semicircular arch in Campbell's tomb. From this to the perfected Egyptian arch, the process is easy and simple.

This last form was effected by increasing the number of stones, so as to cover over any area, however small might be the stones.



These arches are therefore, strictly speaking, polygons, whether the intrados were rounded or not, and when loaded in the middle there must always have been a tendency in the lateral joints to open at the haunches.

Another way of accounting for the origin of the arch, and one which admits of an equal claim for antiquity, is the covering by approaching stones, as practised in the galleries of the Pyramids. The overhanging corners, being thought useless, might be cut away, and thus the appearance of an arch would be presented. The following example is from the Assaseef, and is of the reign of Amenophis I., of whose time, as we shall presently see, we have the earliest evidence of a true arch.



The earliest arch of which we can fix the date is a brick arch of elliptical form, 8 feet 6 inches span, in one of the Tombs of the Queens at Thebes, bearing the name of Amenophis I., and dating back to 1822~1420 B.C.: but Sir Gardner Wilkinson thinks it possible that the arch was used in the brick pyramids at Memphis, 700 years before Amenophis.¹

¹ Ancient Egyptians, iii. 317.

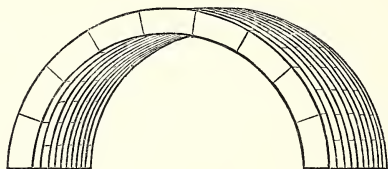
Near this, in the valley of the Assaseef, is another tomb, of the date of Thothmes III., 1740~1320 B.C., represented in the accompanying plate. It is remarkable that in both these instances the arch is introduced merely as a ceiling, to hide the roughness of the rock above. It might be supposed that the arches are comparatively modern, but not only do the cutting-away of the rock, and the solid abutments, show that the arch was coeval with the excavation, but the hieroglyphics are not found stamped on the bricks, but on a coating of stucco with which the brickwork was covered. There can be no doubt, therefore, as to the antiquity of these two vaults.

The next example is a series of vaults round the Memnonium at Thebes, built by Rameses II., 1579~1160 B.C., which we will refer to presently, after recording another instance in the arch of Campbell's tomb, which contained a sarcophagus of the date of Psammetichus I., 654~611 B.C., or Apries, 595~585 B.C. This tomb is remarkable in exhibiting the early arch of three blocks, as shown above, together with a *stone* arch in four rims, evidently copied from brick arches. The stones measure 4 feet, by 1 foot 3 inches, by $11\frac{1}{2}$ inches, and the span of the arch is 11 feet. Here again, the whole construction, the sinking of the tomb in a well, and the great pains taken to preserve its sanctity, prevent our entertaining the bare possibility of a doubt as to its antiquity. Another example of a stone arch occurs in a tomb at Saccara, and is of about the same epoch.

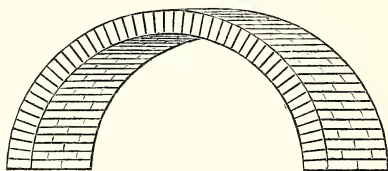
But the most remarkable example is the series of vaults round the Memnonium, just alluded to, which appear so perfect and so modern, that travellers, finding the bricks stamped with the cartouche of Rameses II., have explained away the fact by supposing the vaults to have been executed by the Romans with old materials. But it is remarkable that though ancient structures of the reign of Thothmes III. exist in the immediate neighbourhood of these arches, no brick stamped with the name of that king has been discovered in the arches, but only those of Rameses.

But the strongest argument for the genuineness of these arches is afforded by the nature of their construction. It is to be

observed that in all these instances, the arch of the propylon at Gournou only excepted, the bricks are invariably placed longitudinally:—



whereas in the Roman method, the way followed by ourselves, a stronger and more perfect principle is employed, by which each brick has a firmer and more secure bed.



Had the Romans formed the vaults at the Memnonium, they would doubtless have built according to their own method. The conclusion is therefore evident that they cannot be Roman, and must be of the same date as other monuments in Egypt constructed on the same principle of design; unless, indeed, we suppose the arches to have been executed by Egyptian workmen, uncontrolled by Roman architects. Here then are evidences, not of the mere knowledge of the arch by the ancient Egyptians, but of their extensive use of it, and we can, therefore, only explain why the arch is never found in Egyptian temples, or in Greek temples, by the hypothesis given us by Mr. Bonomi, that they avoided it from a knowledge of its suicidal properties.

One solitary example occurs of an arch built according to the present system, or with the bricks placed transversely, which, for that circumstance, I should regard as of comparatively modern

date.¹ It is in a propylon at Gournou, in the centre of which is an archway, the arch of which is formed of nine rims of bricks, three of which have fallen in. The bricks are placed side by side, transversely, thus bonding the whole together. It is ascribed to the reign of Psammetichus I., 654~611 B.C.

In addition to the examples above given, many others might be adduced, showing the application of the same principle. Several pyramids exist at Thebes with arches of the same construction. As in Campbell's tomb we have seen the arch used contemporaneously with the angular arch of three stones, so in some of these pyramids we observe a vaulted chamber below, with a dome above formed of horizontal courses gradually oversailing. What does this show but that the Egyptians considered this method of construction less liable to injury, when loaded, than the arch of concentric joints; and thus we may see the reason why the arch was so seldom employed in their great works, in their pyramids and temples, and why for a similar reason it was discarded by the Greeks.

It is interesting to find not only that the arch was extensively used by the Egyptians, but that they employed, in addition to the semicircular arch, the elliptical arch, as in the most ancient instance referred to, 1822~1550 B.C.; the skew disposition of the bricks as at the Memnonium; the segmental, and even the pointed arch, as at Meroe in Æthiopia: and if we can place any reliance on the paintings at Beni Hassan, where a granary covered with a vaulted roof is observable, it may be traced back to the reign of Sesertesen I., 3338~1600 B.C., for there is this great divergence in the tables of Egyptian chronologists.

¹ Sir Gardner Wilkinson, however, observes that arches so constructed are common at Thebes, and of the age of Psammetichus. (*Ancient Egyptians*, iii. 319.)

ANTIQUITY OF THE ARCH IN ASSYRIA.

In the following letter, favoured me by Mr. Layard, it will be seen that a like antiquity can be claimed for the invention of the arch in Assyria: but it is remarkable that whereas in Egypt the arches, with the single exception already mentioned, are invariably formed of *stretchers*, or bricks placed lengthways, the Assyrian arch appears to be always constructed with *headers*, or bricks placed transversely. (See woodcuts, pages 162, 164, and 165, of Layard's "Discourses in the Ruins of Nineveh and Babylon," 8vo. Lond. 1853.) In his description of the Mound at Nimroud, Mr. Layard says, "In the centre of the wall, about fifteen feet below the surface of the platform, the workmen came upon a small vaulted chamber, built of baked bricks. It was of about ten feet high, and the same in width. The arch was constructed upon the well-known [modern] principle of vaulted roofs—the bricks being placed sideways, one against the other, and having been probably sustained by a framework, until the vault was completed."—*Nineveh and its Remains*, ii. 41, *sixth edit.*

"April 11, 1860.

"MY DEAR SIR,

"There can be no doubt as to the knowledge and employment of the arch by the Assyrians. In my accounts of the discoveries in the ruins of Nineveh I have described the remains of arched and vaulted masonry found during the excavations carried on under my superintendence in Assyria. I need only refer you to them. But the most important discovery connected with the subject, and the one most likely to interest you with reference to your investigations as to the knowledge of the arch by the Greeks, was that made by M. Place amongst the Assyrian ruins of Khorsabad. He found a complete vaulted entrance of considerable size, constructed entirely, I believe, of kiln-burnt bricks, and in so good a state of preservation, that he was able to move and pack the whole structure,

with the intention of sending it to France. Unfortunately, the cases containing the bricks were lost, with other valuable remains, in the Tigris. The vaulted entrance in the restored Assyrian edifice at the Crystal Palace was constructed by Mr. Fergusson upon the drawings and measurements sent to Europe by M. Place, and may, therefore, be accepted as a pretty accurate representation of the original. It is evident that the Assyrians, having employed the vault in an entrance of this nature, could adapt it to rooms of even greater width. It is highly probable that the greater part, if not all, of the entrances formed by winged human-headed bulls and lions were vaulted. I generally found heaps of painted bricks amongst the ruins of such entrances, and usually between the sculptures. Such being the case, it is not unreasonable to conjecture that the rooms also were in many instances vaulted, although no remains have hitherto been discovered to prove that such was the case. In the bas-reliefs arched gateways and entrances are constantly represented, and even, apparently, domed edifices.

"I discovered no traces of any arch constructed of stone masonry. Those found amongst the ruins were of kiln-burnt and sun-dried bricks.

"Believe me yours faithfully,

"A. H. LAYARD."

The following note occurs in Mr. Layard's "Nineveh and its Remains:"—

"Arched gateways are continually represented in the bas-reliefs. According to Diodorus Siculus, the tunnel under the Euphrates at Babylon, attributed to Semiramis, was also vaulted. Indeed, if such a work ever existed, it may be presumed that it was so constructed. It was cased on both sides, that is, the bricks were covered, with bitumen: the walls were four cubits thick. The width of the passage was 15 feet; and the walls were 12 feet high to the spring of the vault. The rooms in the temple at Belus were, according to some, arched and supported by columns." (ii. 260, *sixth edit.*)

II.

Page 117.

“Others pretend that the Grecian temples were painted in a degenerate age.”

The following eloquent appeal in favour of polychromic architecture is from the pen of M. Beulé, as published in the *Revue Générale de l'Architecture*, vol. xvi. ann. 19, pp. 193—212. It is proper to observe that some passages have been omitted, which seem to be descriptive of modern theory, rather than of ancient practice:—

“Voilà la Grèce, la Sicile, l'Asie, avec leur ciel bien digne d'éclairer la jeunesse de l'humanité. Voilà un soleil éclatant qui embrasse tout, qui colore tout ce qu'il frappe, et dore les rochers eux-mêmes : voilà une nature où tout est vie, éclat, ardeur. Autour des cités grecques, peuple de marins, s'étend la mer, avec sa vaste et changeante surface, puissamment colorée. Les levers et les couchers de soleil ont une magnificence inconnue à nos régions : les Grecs modernes appellent encore aujourd'hui le coucher du soleil *son règne*, sa gloire par excellence, βασιλεῦσις. Les montagnes elles-mêmes reflètent mille nuances qui varient avec les heures du jour. Au milieu de cette nature inondée de riantes splendeurs, voyons une peuple aux vêtements élégants, aux draperies charmantes : le blanc relevé de vives couleurs, la pourpre dans tout son feu, le lin teint et brodé par la main des jeunes vierges, dès qu'il s'agit d'un sacrifice ou d'un festin. L'on vit en plein air, avec une gaieté et un sang qui courent sur tous les visages : on s'assemble, on cause, on délibère, on plaide, on juge

en plein air : les hippodromes, les gymnases, les palestres, les écoles des philosophes, tout est à ciel ouvert. Partout des portiques, des fontaines, des leschés, des lieux de repos d'où la foule oisive peut contempler sa ville chérie, ses guerriers qui reviennent d'une expédition avec leurs armes brillantes et leurs boucliers peints, ses galères qui sillonnent les flots de leur proue enduite de vermillon, et tendent aux vents leurs voiles plus jaunes que le safran. Partout la lumière, la beauté, la couleur, lumière de la beauté.

"Au milieu de cette société grecque, enivrée de son génie, de son ciel enchanteur, de ses arts qui grandissent, dans ces villes où tout respendit et chante sous le regard de Dieu, irons-nous transporter des monuments blafards, aux teintes lugubres? Ayons plus de courage, secouons nos préjugés, déclarons que les anciens voyaient mieux que nous, plus hardis à la fois et plus sage, qu'ils étaient privilégiés, que leur climat était admirable, et jouissons, au moins par une heure de rêverie, des beautés qu'ils avaient créées et que nous avons perdues. Sur les hautes collines qui dominent les villes, sur les places publiques, sur les esplanades et les promontoires de la Grèce, qui s'avancent au milieu de la mer, voyons ces temples brillants de couleurs, toujours jeunes, parcequ'ils sont toujours rajeunis : on ne les gratte pas, on les repeint, et ce ne sont pas des badigeonneurs, ce sont des artistes qui les peignent.

"Les colonnes ¹ . . . s'enlèvent et se détachent vigoureusement sur le mur rouge de la cella, avec les chapiteaux délicatement ornés. Les triglyphes puissants montrent leur tête bleue et de

¹ M. Beulé adopts the theory of those who cover the entire wall and column with colour. It is true he supposes this colour to be exceedingly light, a mere tint, little more than the tone acquired by rubbing in Punic wax with the aid of heat, as practised by ancient sculptors : but there is no authority for this general colouring. On the capitals of the Doric columns at Pæstum are delicate palmette ornaments, *standing out in relief* in consequence of their having been painted, and thus having protected the surface beneath them from the salt atmosphere which has eaten away the marble all around them. These palmettes have been seen and sketched by every artist. Now, these palmettes not only show the application of chromatic decoration to these temples, but they prove that the general surface of the wall or column was *not* painted.

bien loin accusent la charpente. Sur les frontons, qui sont de la couleur du ciel, combattent Ajax, Hector et les héros d'Homère. Les moulures fines des portiques et des entablements sont distinguées des fonds unis par des ornements qui les signalent aux yeux et les font valoir. Les tuiles peintes brillent sous les rayons obliques du soleil : les antéfixes à tête de Méduse, les acrotères, les griffons à la patte étendue, couronnent l'édifice, et la couleur prête à ces monstres l'illusion et la vie. Leur silhouette, en se découpant sur l'horizon, donne à tout le monument plus de légèreté et plus de mouvement. Joignons les bandelettes, les guirlandes de fleurs, les boucliers d'or cloués sur l'architrave, les inscriptions en lettres d'or, les grilles de bronze, les trophées, les statues, les autels, les vases, les offrandes innombrables. Contemplons avec une attention passionnée et nourrie par l'étude, contemplons au dedans de nous-mêmes cette apparition rayonnante du temple antique, et osons dire, comme on l'a fait quelquefois, que c'était là une œuvre de barbares !

“ Les barbares ! j'ai bien peur que ce ne soient pas les anciens. De quel droit dirons-nous aux Grecs, à nos maîtres, que nous n'avons jamais pu égaler dans les arts : ‘ Vous étiez des barbares ! ’ Nous ressemblerions fort à ces descendants de vieilles familles qui ricanent devant les énormes lances de leurs aïeux et ne pourraient même les soulever. Ces lances ont gagné des batailles : de même ces couleurs dont les Grecs peignaient leurs temples ont été un objet d'admiration, une cause de jouissance pour un peuple entier, qui a été autrement puissant que nous dans les arts, et qui a compris avec bien plus de grandeur la divine beauté.

“ Inclignons-nous la tête au lieu de railler nos maîtres, nous qui sommes déshérités des richesses qu'ils possédaient, et que nous ne pouvons même plus vous figurer. Ils voulaient que toutes les branches de l'art, peinture, sculpture, architecture, contribuassent à former les temples des dieux. Dédaigner la polychromie, c'est paraître ne l'avoir ni étudiée ni comprise. Avons-nous été moins étonnés d'entendre parler de statues en or et en ivoire, de statues peintes, de bronzes de Corinthe aux teintes si diverses ? Ne songeons-nous pas aux mosaïques immenses des églises byzantines, aux peintures des édifices gothiques, aux porches, vitraux,

tombeaux, statues, que l'art du moyen âge coloriait, depuis Westminster jusqu'à Naples, et jusqu'en Sicile ? Pompéi et Herculaneum, qu'était-ce autre chose qu'une page immense de peinture ? Toutes ces découvertes n'ont-elles pas embarrassé successivement les modernes ? A mesure qu'ils avançaient dans la science, ils comprenaient, goutaient, louaient ce qui, tout d'abord, les avait choqués. L'éducation est bien puissante en matière d'art. Il faut attendre que notre siècle fasse son éducation pour la polychromie. On l'a appliquée déjà à Athènes, à Munich, à Paris même. Le climat a ses exigences, mais l'art peut les vaincre ou les satisfaire : c'est une question de matières et de procédés. Si un jour nous reprenons le goût des édifices peints, je ne dirai point alors que nous sommes des barbares, je dirai que nous faisons une conquête : car nous aurons reconquis un héritage auquel nous avions renoncé, une beauté que nous avions perdue.

BEULÉ.

“ Professeur d'Archéologie à la Bibliothèque Impériale.”
(now) Membre de l'Institut.

III.

Page 125.

"A Greek epigram speaks of the statue of a Satyr in mosaic."

SPECTATOR.

Satyrs deal in pert grimaces ;
Saucy Satyr, prithee say,
Why you look in all our faces,
Thus to laughter giving way.

SATYR.

When was such a laughing matter,
When was such a wonder known ?
All at once I'm grown a satyr,
Out of these odd bits of stone.

Nilus Scholasticus.

BRUNCK, *Anthol. Gr.* t. iii. p. 14.

IV.

Page 129.

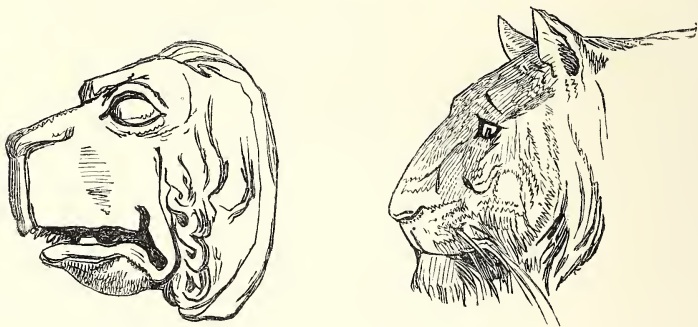
*"The Greeks have been esteemed ignorant of correct principles,
and devoid of taste."*

"Atque ego idem existimavi, pecudis esse, non hominis, cum tantas res Græci susciperent, profiterentur, agerent, seseque et videndi res obscurissimas, et bene vivendi, et copiose dicendi rationem hominibus daturus pollicerentur, non admoveere aurem."—CIC. *De Oratore*, ii. 36.

But of all writers, the author of the "Seven Lamps of Architecture" appears to have least courted the guidance of Minerva, or the influence of the Graces, to whom were attributed the delicacies and refinements of Greek art. Other writers dispute its excellency in this or that particular, owing to mere mistake or ignorance on their part; but to what must we attribute the invective and abuse with which this author so insidiously assails the Greeks? Like the mediæval antiquary, who expatiates with rapture on a fibula or piece of broken pottery, and is indifferent to the stupendous ruins of the cities of antiquity, the author of the "Seven Lamps" sets aside those principles which are founded on the experience of ages, and discourses with perplexing "earnestness" on a boss or finial. Gifted with dangerous and seductive eloquence, endowed with fertility of imagination, his assertions, however wild, however false, are received by the vulgar as from an oracle. The greatest fallacies and contradictions are received undoubted, in the same manner that the poor pervert gulps down all the difficulties of a false religion. In the frontispiece to his "Lectures on Archi-

ture and Painting," he exhibits a parallel view of a Greek lion's head, from the Schools of Design at Edinburgh, and the head of a tiger sketched from nature, and says, speaking of this—

"Grecian sublimity of your ideal beast."—"It is seldom that anything so contemptible as this head can be ever found. Do not think Mr. Millais has caricatured it; it is drawn with the strictest fidelity." . . . "It is a barbarous type of sculpture" . . . "not merely ridiculous, it is seriously harmful to your powers of perceiving truth or beauty, of any kind, or at any time," . . . "a barren and insipid absurdity." (pp. 82, 83.)



The ornament is ridiculed because it is placed at a height at which "it cannot be seen," and because the same ornament is repeated a hundred times. But while this is thirty or forty feet high, the *crocket* of the Gothic steeple is three hundred or four hundred, and it is repeated a thousand times without any difference. Even if there were a difference, would such a difference be appreciable? Even if appreciable, would it be desirable?

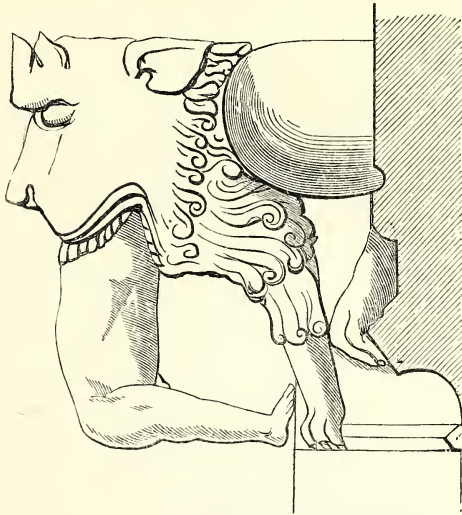
But let us test his "strict fidelity" by comparing his tiger's head with a lion's head from Athens.

To compare these two, for the purposes of architectural sculpture, is about as ridiculous as to cry up the head of a common hack-horse as being more natural and more beautiful than the famous horse's head of the Elgin collection; or the head of some

member of a toxophilite society as more sublime than the head of the Apollo Belvedere.



As we have considered the lion's-head ornament of sacred edifices, let us now examine the gargoyle head of domestic architecture.



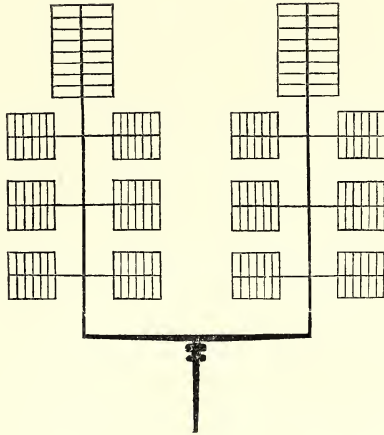
We will produce a specimen from "Pugin's Examples." The reader must not suppose that we have selected this specimen on

account of its *peculiar* ugliness. The only other specimen in the book is one nearly as disgusting, it is a man vomiting ; but we thought this better suited for comparison, as it represents a lion. Monsters quite as ugly, and quite as gross, may be seen ornamenting some of our colleges at Oxford, affording models of the beautiful and the sublime to the minds of our ingenuous youth. Though we cannot give it in all its grossness, we will compare it with one from Pompeii. Were the author of the "Seven Lamps" to compare Hyperion with a Satyr, he would doubtless prefer the latter ;



so in these gargoyle heads, the Gothic one will assuredly be pronounced more earnest, and therefore more beautiful. The author of the "Seven Lamps" may have the lamp of Power, but can the possession of the lamp of Power justify a man in neglecting to subject his labours to the lamp of Reason ? Again, can that writer be said to have really desired the lamp of Truth, who, after regarding the exquisite leaf-ornamentation of Greek capitals and stelæ, and other treasures of ancient art, has the effrontery to put forward the accompanying figure as a specimen of Greek leaf-decoration ?

"Here is a cluster of ash-leaves, which I have grown expressly for you, on Greek principles. How do you like it? Observe, I have played you no trick in this comparison. It is perfectly fair in all respects." (*Lectures*, p. 21, and pl. 3.)



The eloquence and the audacity of this author are as dangerous to the march of fine art in our country, as they are surprising to the classical student. Since the fifteenth century Europe had agreed to acknowledge the arts of Greece, no less than her literature, as the exemplars and the types for our imitation. Raffaele, Michael Angelo, and the other great masters of the middle ages, attributed their excellence to their knowledge of the antique; but this author wishes to carry art back again to barbaric times; and his prejudices and invectives, confined to art, are taken advantage of by others, who think that with art, they will be able to drag religion also into the darkness of superstition and idolatry. Delightful as it is to read the observations of this author on landscape and nature, he is totally untrustworthy as regards the arts. All teaching is to be set aside, the cautions of experience disregarded, the grammar of art unrecognized. The unimaginative facsimile painting of Denner, or Chinese artists, is to be preferred to Raffaele; and Phidias and Ictinus must give place to Steinbach,

or the unrecorded sculptors of Wells Cathedral, or of Henry the Seventh's Chapel.

But let us listen to some of the golden sentences of this much-esteemed writer on art :—

ARCHITECTURE.

“The Greek system, considered merely as a piece of construction, is weak and barbarous.” (*Lectures on Architecture and Painting*, p. 13.)

“The worst feature of Greek architecture is not its costliness, but its tyranny.” (p. 76.)

“The assertion that Greek architecture is the architecture of proportion, is another of the results of the same broad ignorance.” (p. 116.)

“That work has no sculpture, nor colour, nor imagination, nor sacredness, nor any other quality whatsoever in it, but ratios of measures.” (p. 117.)

“Truth and judgment are the declared opposites of the whole system of Greek architecture.” (p. 140.)

It must be observed that some of the above passages are qualified by using some such terms as “our common Greek style,” or “as practised in our day ;” and our author says, in contradistinction,—Do I not constantly speak of Phidias in the highest terms ? It is quite true he does occasionally commend Phidias, and compare him to Michael Angelo ; he does sometimes incidentally commend Greek art ; but in these instances Phidias and his school are only trotted out as his stalking-horse, behind which he takes more deliberate and deadly aim at whatever is Greek in art.

“Varieties of the Orders.—Of these phantasms and grotesques, one of some general importance is that commonly called Ionic, of which the idea was taken, Vitruvius says, from a woman's hair curled ; but its lateral processes look more like rams' horns : be that as it may, it is a mere piece of agreeable extravagance, and if, instead of rams' horns, you put ibex horns, or cows' horns, or an ass's head at once, you will have ibex orders, or ass orders, or any number of other orders, one for every head or horn.” (*Stones of Billingsgate*, i. 359.)

“The Ionic capital, to my mind, as an architectural invention, is exceedingly base.” (*Seven Lamps*, p. 95.)

A base Byzantine transcript of the acanthus, (*Stones of Venice*, ii. pl. ii. fig. 5,) exhibited side by side with an exquisite sketch of

his own, (fig. 4.) is preferred to the beautiful forms exhibited in Corinthian capitals. (ii. 17.)

"The Corinthian fluting is a mean multiplication and deepening of the Doric, and is always rigid and meagre." (i. 293.)

"The classical cornice is a sophistication." (i. 304.)

"These pediments, and stylobates, and architraves never excited a pleasurable feeling in you, and never will, to the end of time." (*Lectures*, p. 52.)

"The putting sculpture at the top of an edifice [on the frieze] under the cornice, was a Greek way of doing things. I can't help it: that does not make it a wise one." (p. 71.) The putting it at the top is "the utmost pitch of absurdity." (p. 126.)

"The Doric manner of ornament admitted no temptation, it was the fasting of an anchorite; the Venetian ornament embraced, while it governed, all vegetable and animal forms; it was the temperance of a man, the command of Adam over creation." (*Seven Lamps*, p. 88.)

This style of writing, and the above may be regarded as a fair specimen, whether understood or not, may be considered very poetical; but is it true? Or did the Doric temple possess no delicate lines of bas-relief, no bold metopes, no magnificent pedimental sculpture, no picturesque acroterial ornaments, no glittering antifixæ, no painted and gilt tiling? Did it contain under its porticos no fresco paintings? Was it embellished with no bronze and marble sculpture? Was the whole temple not set off with the most exquisite painting and coloured ornaments? And was not the whole, not merely rich and picturesque, but chaste, imposing, beautiful, of most wondrous symmetry, perfect, and hopelessly unequalled?

SCULPTURE.

The following are his *dicta* on sculpture:—

The *perfection* of art in the Elgin marbles is denied, because "the draperies are unfinished, the hair and wool of the animal are unfinished, and the entire bas-reliefs are roughly cut." (*Stones of Venice*, ii. 171.)

"Greek statues are blank fields of stone, or depths of shadow, relieving the form of the statue, as the world of lower nature which they despised retired in darkness from their hearts." (*Two Paths*, p. 36.)

"The Greeks used drapery in sculpture, for the most part as an ugly necessity." (*Seven Lamps*, p. 103.)

"By the artists of the time of Pericles the hair was considered as an excrescence." (p. 176.)

And this, in spite of the marvellous treatment of the hair and beard of the Jupiter Olympius! Contrast the following :—

"Her waxen-colour'd hair, in curling ringlets dress'd,
Well-order'd, as in some fair statue seen,
Waved in the favouring breeze luxuriant."

ÆNEUS, apud Athen. xiii. 88.

The following ornament from a psalter of the eighth century is put forward as illustrating a precept of Aristotle, that the principles of the Beautiful are Order, Symmetry, and the Definite.



"Here you have the most pure type possible of the principles of idealism in all ages," an "utterly dead school." "From this dead barbarism we pass to living barbarism, and get work which in every line of it is prophetic of power, and has in it the sure dawn of day." (*Two Paths*, p. 27.)

A representation of the Serpent beguiling Eve then follows, taken from the church of S. Ambrogio at Milan, the highest aim of which is nature without elevation. Now, is it not evident that in giving this latter as the germ of mediæval sculpture, the former is meant to portray classical sculpture? And why, if it had not been his aim to bring Aristotle and the ancients into contempt, did he not, instead of attributing to them *an early specimen of*

mediæval barbarism, refer to the "human face divine" as an illustration of Order, Symmetry, and the Definite ?

With respect to Greek polychromy as applied to sculpture, he says,—

"I cannot help the Elgin frieze." (*Seven Lamps*, p. 127.)

Because a Gothic window would not look well if filled in with painted glass of good figure-drawing, therefore

"All arrangements of colour, for its own sake, in graceful forms, are barbarous." (*Seven Lamps*, p. 129.)

ORNAMENT.

"The ornamentation of Greek buildings is often bad." (*Lectures* p. 72.)

Of these ornaments, some of them are "mistakes and impertinences in the Greek himself, such as his so called honeysuckle ornaments and others, in which there is a starched and dull suggestion of vegetable form, and yet no real resemblance nor life, for the conditions of them result from his own conceit of himself, and ignorance of the physical sciences, and want of relish for common nature, and vain fancy that he could improve everything he touched, and that he honoured it by taking it into his service." (*Stones of Venice*, i. 234.)

"That so-called ornament, the Greek fret [improperly by the author called a guilloche] I allege to be ugly ; or, in the literal sense of the word, monstrous ; different from anything which it is [in] the nature of man to admire ; a vile concatenation of straight lines . . . a painful horrible design." (*Seven Lamps*, p. 98.)

It is fortunate that the outside of my book will prevent his ever looking into the inside. The argument for this assertion is based upon the following enthymeme :—

The only natural substance resembling a Greek fret is the crystal of bismuth. (p. 97.)

But salt and other crystals are much more common than the crystal of bismuth. (p. 99.)

Therefore the crystal of salt is more beautiful than the crystal of bismuth. (p. 99.)

Was ever syllogism so absurd ! As well might he say that because sparrows are more common than lories, humming-birds, or birds of paradise, therefore they must be more beautiful !

The guilloche pattern itself, called by our author a wreathed or braided fillet, is stigmatized as,—

“A dead and meaningless scroll.” (*Stones of Venice*, ii. 16.)

“The Greek egg and arrow cornice [egg and tongue moulding] is a nonsense cornice, very noble in its lines, but utterly absurd in meaning. Arrows have had nothing to do with eggs, at least since Leda’s time; neither are the so-called arrows like arrows, nor the eggs like eggs, nor the honeysuckles like honeysuckles; they are all conventionalized into a monotonous successiveness of nothing—pleasant to the eye, useless to the thought.” (i. 305.)

Festoons of fruit and flowers are forms of “luscious ugliness,” “an ugly excrescence.” Garlands were “not meant to be hung upon a wall.” (*Seven Lamps*, p. 105.)

The author appears to forget that the hanging of lamps and garlands was one of the most common customs of antiquity, and frequently mentioned even by Christian writers.

Our author may object to this string of short sentences, but we have only carried out his own intentions. He says:—

“I shall endeavour for the future to put my self-contradictions in short sentences and direct terms, in order to save sagacious persons the trouble of looking for them.” (*Two Paths*, p. 115.)

Such are some of the sentiments of a writer who with singularly bad taste says,—

“As soon as our architects become capable of doing and managing little and contemptible things, it will be time to talk about larger ones.” (*Lectures*, p. 118.)

And who, with equal flippancy and presumption, denies the existence of architecture as a separate art of design, and scoffs in insulting language at its professors as “so-called architects.” (pp. 113–116; and *Stones of Venice*, iii. 79.)

After reviling Greek art, as we have seen in the previous quotations, our author writes:—

“Perhaps one of the dullest and least justifiable mistakes which have yet been made about my writings, is the supposition that I have attacked or despised Greek work. I have attacked Palladian work, and modern imitation of Greek work. Of Greek work itself I have never spoken but with a reverence quite infinite.” (*Two Paths*, p. 100.)

But if he means to attack Palladian architecture, why, in his

illustration of it, (*Two Paths*, p. 260,) does he place the words CLASSICAL ARCHITECTURE in capital letters at the top, and describe it in the text as a "farm-house arranged on *classical* principles"? Why, if he wishes to attack modern *imitations* of Greek sculpture, did he not, when he put a lion's head in his frontispiece, label it *modern* sculpture; why did he not, if he really reveres Greek art, (!) contrast it, as we have done, with a lion's head of pure Greek art? Must we not suppose that he wishes us to identify his, or Millais' lion's head with Greek art? He goes on to say:—

It is "executed, I suppose, on some noble Greek type." The School of Design is "a good example of the style," and his remarks are "rather a compliment to its architect than otherwise; but it is not his fault that we force him to build in the Greek manner." (*Lectures*, pp. 80, 81.)

Notwithstanding then the specious covering with which our author thinks to mask his designs, notwithstanding his sometimes speaking of Phidias and the age of Pericles with admiration, (and who would not?) it is evident that he hates the Greeks.

———— "Non possum ferre, Quirites,
Græcam urbem."

But the real feeling of our author will best appear from the following quotations:—

"Let the whole system of the orders and their proportions be cast out and trampled down as the most vain, barbarous, and paltry deception that was ever stamped on human prejudice." (*Stones*, iii. 99.)

"Let us cast out utterly whatever is connected with the Greek, Roman, or Renaissance architecture, in principle or in form. We have seen that the whole mass of the architecture, founded on Greek and Roman models, which we have been in the habit of building for the last three centuries, is utterly devoid of all life, virtue, honourableness, or power of doing good. It is base, unnatural, unfruitful, unenjoyable, and impious. Pagan in its origin, proud and unholy in its revival, paralyzed in its old age, yet making prey in its dotage of all the good and living things that were springing around it in their youth, as the dying and desperate king, who had filled his failing veins with the blood of children; an architecture invented, as it seems, to make plagiarists of its architects, slaves of its workmen, and Sybarites of its inhabitants; an architecture in which intellect is idle, invention impossible, but in which all luxury is gratified, and all insolence fortified;—the first thing we have to do is to

cast it out, and shake the dust of it from our feet for ever. Whatever has any connection with the five orders, or with any one of the orders—whatever is Doric, or Ionic, or Tuscan, or Corinthian, or Composite, or in any wise Grecized or Romanized ; whatever betrays the smallest respect for Vitruvian laws, or conformity with Palladian work,—that we are to endure no more. To cleanse ourselves of these *cast clouts and rotten rags* is the first thing to be done in the court of our prison.” (*Stones of Billingsgate*, iii. 194.)

Nor is he prejudiced only against ancient art, but, contrary to the universal suffrage of mankind, he pronounces the architecture and ornaments of the Alhambra “detestable ;” and in the plenitude of his wrath he denounces grammar, logic, and rhetoric as “base sciences,” and accuses philology also of having a “debasement tendency.” (iii. 105.)

Our author never condescends to use argument, but either lectures his opponents like the Romish Pope turned schoolmaster, or he hectors them, and launches out his anathemas, like a pauper-schoolmaster turned Pope of Rome.

Such a writer, by the fanatical language which he has used, has missed his aim ; for however he may be looked up to by his own party, he has set calm-thinking men against him : whereas, if he had used greater moderation in the enunciation of his views, and treated his opponents with greater courtesy, he might have been the means of invoking a more serious, thoughtful, passionate study of art in general, at the same time that he endeavoured to lead the public taste to a greater appreciation of the beauties of what *he* considered as the most appropriate style for the present age.

We regret, then, that a writer of such established power should so commit himself against Greek art : for we verily believe that if the ancient Greeks were now in existence, there are many points in which they would agree with the sentiments he so forcibly and so constantly promulgates. They would listen with delight when they heard him expatiate on the importance and necessity of truthfulness, delicacy, tenderness, study of nature, admiration of the human form, and necessity of uniting a knowledge of sculpture and painting to that of architecture. Scopas, who designed the capital at Ephesus ; Callimachus, who invented the capital at Corinth ; they who observed and idealized the parsley and the acanthus, the ivy, the honeysuckle, and the lotus ; would behold

with admiration how his magic pencil converts the thistle and the grass of the field into exquisite ornament; and would only regret that one who can think so deeply, and speak so eloquently, and draw so exquisitely, should so easily go astray into deceitful turnings.

Such, then, is the form of argument pursued by the great art-teacher of the age, a writer who, notwithstanding all his merit, has done more to debase the sister-art of painting than any man living. The contest, be it remembered, is not between such a man and his contemporaries, who may be vastly inferior to him in power and ability, but between him and the ancients, whose monument of adamantine rock will stand the rudest shock of the unbridled horse: and let him remember also that the contest will be judged of by *posterity*! A teacher of others should always remember that he himself is a student; and should always be prepared the more to doubt his own judgment, the more he finds it opposed to the judgment of others. The more ardently he enforces that which he believes to be the truth, the more ready should he be to admit truth in others, though opposed to him. He who does not admire an old Gothic edifice, has no eye for grace, no feeling for beauty, no love for the picturesque: he who reviles Greek art has no refinement of feeling, no soul or sentiment, no capacity for the sublime.

Page 148.

"I saw them fade away in the sunlight, like a ghost."

"Si le temple est renversé, c'est dans le sol qu'il faut chercher les fragmens enduits de couleur. L'humidité de la terre conserve ces précieux restes de la décoration peinte, et les rend au jour avec un éclat admirable. Malheureusement les couleurs ainsi revivées, c'est-à-dire rougées par les sels terrestres, ne sont que plus rapidement dévorées par la lumière, et disparaissent en très-peu de temps. Le stuc, à cause de son grain et de l'épaisseur de la couleur, garde mieux que la pierre les tons dont on l'a revêtu. Il est donc très-important que celui qui découvre un monument ou un fragment, note aussitôt les couleurs dont il porte les traces : bientôt il n'est plus temps. Voilà pourquoi le témoignage des voyageurs ou des explorateurs est précieux, et l'eût été surtout jadis, quand les découvertes étaient faciles et fréquentes. Lorsque les fragments colorés sortent du sol, il est impossible de se tromper, tant leur teinte est fraîche et saisissable."—M. Beulé, *La Polychromie*, Revue Gén. de l'Archre., vol. xvi. p. 202.

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AND ITS CONNECTION WITH THE OTHER FINE ARTS.

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EPHESUS, the port of Ionia, situated on the river Cayster, was, during the whole period of classical antiquity, a place of the highest importance. Owing to its favoured situation it became the mart of commerce of Asia Minor, and here was exchanged the produce of Greece and Egypt with that of the Persian empire and inner Asia. The wealth of the town, arising from such intercourse, exposed it to the covetousness of the Persian monarchs; but after a long period of three hundred years, during which it struggled, in common with the other cities of Asia, to maintain its independence, it was obliged to call in to its assistance the Greeks of Europe, who, from protectors, became its most cruel oppressors. For upwards of a century it was held by the successors of Alexander, and after the defeat of Antiochus the Great, it fell into the hands of the Romans. The city suffered by an earthquake in the reign of the Emperor Tiberius, and though frequently wasted and destroyed, it ever rose to greater magnificence after each catastrophe. Its final destruction, which happened A.D. 262, cannot fail to impress the mind of the philosopher and the Christian, who think of its former glory, its Christian celebrity, and its final desolation.

The early colonists introduced with them the worship of the goddess Diana; but, owing to the connection of Ephesus with central Asia, an Oriental character was gradually given to her rites. It was not the nimble goddess of the woods, but an uncouth mammiform divinity which was exposed to view, and which represented the GREAT MOTHER OF NATURE and *source of all things*. Her temple, built at the joint expense of all Asia, was esteemed one of the seven wonders of the world, not merely from the engineering difficulties which its builders had to overcome, but on account of its magnificence and grandeur, the purity of its architecture, the beauty of its sculptural adornments, and the extraordinary collection of works of art, in painting and sculpture, which it contained. Seven times destroyed, it was seven times rebuilt, each time with greater magnificence; one of its conflagrations being noted in history as the work of an execrable fanatic. This sacred shrine was revered in Greece and Asia. When Darius destroyed all the other temples of Asia, this alone was spared. Here met for worship the Greeks of Europe and of Asia. Here, in honour of Diana, sacrificed the great Macedonian conqueror, the proud Persian satrap, and the Roman general. Alexander, Tissaphernes, and Antony did honour to her fane.

This celebrated city, the chief seat of Asiatic grandeur, opulence, and

civilization ; this city, which witnessed the labours of apostles ; this city, which became a monument of the fulfilment of divine prophecy ; this city, so famous both in pagan and in Christian times, it is the object of Mr. FALKENER to describe. A monograph on such a subject, accompanied with carefully-measured plans of the city and its various monuments, should not fail to engage the attention and excite the interest of the scholar and the historian, the archæologist and the architect, the traveller and the divine.

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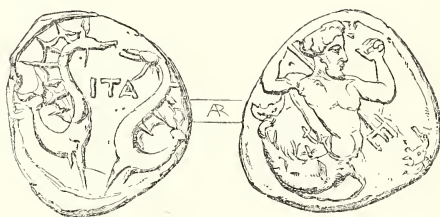
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